

MR. J. CUTHBERT HADDEN.

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E. MINSHALL.

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# The Musical Journal

OCTOBER, 1910.

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The summer—such as it was—is over, holidays are finished, and choirs are everywhere settling down earnestly to their work for the winter. Oratorios, cantatas, new anthems are being taken up, while musical services and concerts are being arranged. This is the way to keep up the interest of choirs. Nothing pleases them more than to have plenty of work in hand, and certainly nothing secures large attendances at the weekly practice better than hard work.

The Nonconformist Choir Union Committee is already at work in preparation for next year's Festival. The selection of music is being made, and all the other necessary arrangements are under consideration. Mr. Berridge, the energetic honorary Secretary, does not let the grass grow under his feet. He will be glad to hear from any

choirs who desire to join the Union who have not hitherto done so. His address is 24, Wallingford Avenue, North Kensington, London, W.

It seems as if the Free Church Musicians' Union will have a busy winter. The various centres are making arrangements for lectures, social gatherings, discussions, &c., &c. We hope this Union will grow in both numbers and usefulness. As is well known, the founder, Mr. H. F. Nicholls, A.R.C.O., of Newport, Mon., is the General Secretary, and he would be glad to hear from anyone who wishes to form a new centre or to become a member of the Union.

We regret to record the death of Mr. H. L. Fulkerson, the much-esteemed choirmaster of Regent's Square Presbyterian Church, London. He was a most tasteful tenor vocalist. He was born in Cleveland, Ohio, U.S.A. He came to England about thirty years ago, studied at the Royal Academy of Music, and as a professional vocalist at once secured many engagements. It is not often that a professional singer becomes a church choirmaster, but for twenty-seven years he has been connected with Regent Square Church, first as precentor, and latterly (when an organ was introduced) as choirmaster and conductor. Mr. Fulkerson was really loved by all in the church. He was always willing to help, and was interested in every department of church work. The funeral service, which was very impressive, was attended by Sir Percy and Lady Bunting, Sir Evan James, and Madame Ella Russell. The hymns sung were, "The Lord is my Shepherd," "Lead, kindly Light" (one of Mr. Fulkerson's favourites), and "Now the labourer's task is o'er." The Regent Square Messenger for September says of him:—"If he had one absorbing aim it was to please others. His unwillingness ever to say 'no' revealed that generous and unselfish nature which sacrificed the gift of a rare voice to those who loved to hear. In little acts of kindness or little marks of attention, so often forgotten by others, Mr. Fulkerson was ever mindful."

There is some hope of the Crystal Palace being saved. The Earl of Plymouth has suggested that as a Memorial to Edward VII. it should be acquired and made an Empire centre. The main points of the scheme are as follows:—

The formation of an acquisition fund to purchase and endow the Palace by means of 750,000 subscriptions of one guinea, each subscriber to become a life member.

Subscribers of £500 and upwards to become life governors and to constitute committees of management, with representatives elected by the guinea subscribers.

The provision of a club as a rendezvous of life members, including those from over-seas dominions.

A memorial institute with technical schools, a school of music, a theatre, and a concert hall.

The erection of a pavilion in the grounds by each

of the over-seas Governments for the display of the products and resources of the Colonies.

A collection of busts and statues of distinguished servants of the Empire to be formed and housed in the Palace.

All profits from investments and receipts over and above the actual working expenses to be devoted to King Edward's Hospital Fund.

Whether the scheme will be carried out remains to be seen.

We regret to record the death of Miss Wakefield, so well known in connection with the Musical Competition Festival Movement. Nearly thirty years ago she attended a Festival at Oswestry, founded by the late Mr. Henry Leslie, somewhat on the lines of the Welsh Eisteddfod. So much struck was she with this Festival that she started a similar one in Westmoreland, and from that has sprung the many competitions now held in various parts of the country. In her younger days Miss Wakefield was a very good contralto vocalist. She has been in poor health

for a year or so, but her end came suddenly, for she went for a long motor ride two days before she passed away.

It gives us pleasure to acknowledge with many thanks the receipt of a very kind and appreciative letter from a correspondent in Johannesburg, in which he says: "I am a subscriber to the *MUSICAL JOURNAL* of long standing, it being a useful and interesting magazine which I thoroughly enjoy reading each month. All good wishes for the *JOURNAL*." Our thanks are also due to a friend who was so interested in the musical service at a church in a seaside resort that he sent the organist a copy of the *JOURNAL* for each month of this year. The organist in his letter of acknowledgement, which has been sent to us, says: "Thanks for the kind gift of *MUSICAL JOURNALS*. I find that there are many valuable hints in them. I shall certainly take it in, as I am sure I shall be greatly helped by it." Such letters are an encouragement.

## Passing Notes.

### IS MELODY A LOST ART?

I am beginning to wonder whether the writing of melody is a lost art. This because I have recently had a big dose of Debussy, Strauss, and Company. A cynical music critic wrote, not long ago, that "tunes are despised nowadays." I don't know that tunes are despised by those who like to *listen* to music; but they certainly seem to be despised by the creators of what is often taken for music in these times. Scarcely a musician of any standing in Europe would dream of so far forgetting himself as to write a haunting melody—assuming that he *could* write it. Indeed, Debussy's reputation would immediately sink to the level of a mere Gounod, or Balfe, or Bellini, if he were to write an eight-bar melody.

### HAYDN'S VIEW.

Vincent Wallace, the composer of *Maritana*, talking once to a friend about "rising composers," declared that there was "not the ghost of a tune in the whole lot." This remark was made sixty years ago. What would Wallace say now? I was very much struck with the attitude of certain superior London critics in regard to some of the old Rossini-Donizetti-Bellini operas recently revived at Covent Garden. Their idea seems to be that it is the "correct thing" to sneer at these works for no other reason than that they are permeated by melody from beginning to end. These critics forget that there is still a vast number who recognise charm of melody and clearness of musical form, and prefer an opera in which voices and orchestra are used with discrimination and taste, neither striving for mastery over the other. In spite of great advances, many still happily take the view that Haydn took when he wrote: "Let your air be good, and your composi-

tion, whatever it be, will be so likewise, and will assuredly delight. It is the soul of music, the life, the spirit, the essence of a composition. Without it theorists may succeed in discovering and using the most singular chords and combinations, but nothing is heard after all but a laboured sound, which, though it may not vex the ears, leaves the head empty and the heart cold and unaffected by it." He knew what he was taking about, this melodic father of the symphony, and there is no gainsaying him, even to-day.

### BALFE'S "MELODIC PEARLS."

Why does such a work as *The Bohemian Girl* retain its phenomenal popularity with the opera-going masses? Not because it is in any sense a "great" work, compared with the works of Mozart and Wagner, and even lesser lights. Its orchestration is comparatively thin and feeble, and its dramatic grip of a rather elementary kind. It is not marked by any deep thought, nor can we see in it anything of an intellectual aim. Nevertheless, a performance always gives real and abundant pleasure, and just because of the sheer tunefulness of the work. *The Bohemian Girl* has been described as a string of melodic pearls, and such indeed it is. Strauss, senior, called Balfe the "King of melody," and he was right. These airs of his are pure and natural, written spontaneously, as it would seem, without the slightest effort. The musical pedant may sneer at them, but they have a way of finding out the tender spots in the human heart. I am not ashamed to confess myself an old-fashioned lover of melody, any more than I am ashamed to confess that I prefer the assonant clarity of Tennyson to the intellectual complexity of Browning.

## THE ARTIFICIALITY OF OPERA.

By the way, in this connection I am glad to note that my fellow-contributor, Mr. J. R. Griffiths, agrees with me in thinking that "there is always something more or less artificial in opera." As a matter of fact, there is no "more or less" about it. Opera is wholly artificial. In real life no man proclaims his love for a woman in singing. There is a certain opera in which the hero has to stand on one toe till he has done his *roulade*, and pause in the dead of night to shout out a song, "Hush! we shall be discovered," when there is not a moment to spare. The music is excellent, but I cannot enjoy it because of the absurdity of the action. I suppose it is a defect in my temperament, but I do not want to have my attention distracted by stage scenery and action when I want to listen to the music. It is another case of music at meals—a thing I detest. I want to enjoy my dinner undisturbed by music, which does not seem to be in place there. If the music is good, it makes me forget my dinner; if it is bad, it spoils both my appetite and my digestion.

## ABSTRACT MUSIC THE THING.

More and more I feel that pure abstract music is the thing. I can give myself up without distraction to the hearing of a Beethoven Symphony, while the same composer's *Fidelio*, essentially symphonic in its nature, fails to please me unless I shut my eyes and listen to it as a blind man would listen. Like Dr. Mansfield, I was much struck with some recent remarks of Mr. Walter Damrosch, the eminent American conductor. When he was younger, Mr. Damrosch (I am sorry to say they call him "Dambosh" in America) hailed Wagner's theories of a union of all the arts in the music drama as a new evangel; now that he is older he has grown less and less to believe that such a union can be effected without harm to one

or other of the arts concerned. "I have become more and more convinced," he says, "that the highest pleasures and the best development of this art can be obtained only in absolute music, without the addition of the art of painting or of the drama." Probably more musicians and music lovers are of this view than is generally supposed.

## PIANO "WIDOWS."

Among the innumerable features of interest in this most interesting world, the element of romance, real and apparent, which invests a large number of newspaper advertisements takes a high place. Until I knew better, I used to marvel at the number of persons possessed of "upright" pianos, ranging in value from 56 to 65 guineas, who were willing to sacrifice them for 15 guineas or thereabouts. The owners are either "going abroad" or are writhing under adverse circumstances. Here is a specimen:

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Although the mystery of these advertisements was laid bare at least twenty years ago, the tragic ladies and gentlemen are still anxious to "give away" their magnificent 65 guinea pianos for £15 15s. These advertisements all emanate from a common source—a dealer who has agents that sell on commission. Exposures seem to have no effect on the business, and these "thump-boxes" continue to get into the homes of our so-called unmusical England, where speedy dissolution and disillusionment follow their entry.

J. CUTHBERT HADDEN.

## Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS. DOC., UNIVERSITY OF TORONTO; F.R.C.O.;  
L. MUS. L.C.M.; L. MUS. T.C.L.

(Author of "The Student's Harmony," Editor of "The Woolhouse Edition," etc., etc.)

## RECITAL PROGRAMMES AND THEIR PREPARATION.

Mr. Sydney Grew has been doing his best to instruct us in the art of drawing up correct programmes for organ recitals. Some of us have been foolish enough to imagine that this was not altogether a lost art, and that we had on one or two occasions practised it with some measure of success. But, alas! Mr. Grew has come in with such a flood of words that if our ideas are not all drowned and our hopes swept away the responsibility cannot be laid at his door. He calls our programme-making "inartistic," declares that our programmes "fail to attract musicians in general," charges them with lack of unity, with violent contrast, and, last but not least, with "insensitiveness to the inter-

relationship of pieces," whatever this may mean. It is not a pretty phrase, but I suppose any stick is ugly enough to thrash a poor recitalist with. The theory of key-relationship, one of the many principles which have guided me in programme-building, as well as the alternation of "loud pieces with soft, and 'solo' compositions with music of fuller character," he curtly dismisses with the sententious remark, "There is no deep thought here." This is really too bad after Sir Walter Parratt has declared organists to be the most brainy of all musicians. The doughty knight should have consulted Mr. Grew before venturing upon such a misleading generalisation.



But while Mr. Grew is amusingly verbose on the destructive side, he is provokingly vague on the constructive. He never comes to grips with his subject, but naïvely remarks that "it is not possible to suggest what seems a perfect programme for the organ concert." This is a very pretty way of begging the whole question. For Delphic ambiguity it would be hard to beat. Fortunately, or unfortunately, we can read between the lines; for the only published programme which Mr. Grew affects to favour is one which, commencing with Mendelssohn's 3rd Sonata, includes César Franck and Rheinberger, and closes with Bach—a programme in which the contrapuntal element and the severer style of organ playing predominate to the exclusion of lighter melodic treatment and of those wonderful and impressive effects to be obtained from effective organ arrangements of classical and modern compositions. Is Mr. Grew a practical recitalist? If so, let him try the effect of his partial and prejudiced selection upon an average English assembly. He will then soon be engaged upon the task of collecting an audience—a task he will find far more difficult than the mere compilation or criticising of an organ programme.

#### PRIVATION v. INSPIRATION.

In matters theological, political, and musical, as well as in some other directions which could be named, I often feel myself to be so much of an Ishmaelite that it gives me no small amount of pleasure to discover that I am in absolute agreement with the opinions of Mr. Cuthbert Hadden, on the effect of poverty upon musical inspiration, so ably expressed in the September issue of this journal. As a matter of fact, musical composition is more or less of a luxury, and can only be pursued to practical advantage when rent, clothing, and three meals a day have been provided for. But the efforts required to make this provision generally reduce the professional musician in full teaching practice to a physical and mental condition by no means favourable, and in many cases absolutely fatal, to musical composition. My father, as the result of observations extending throughout a lifetime spent in the Christian ministry, always insisted that there were but few times of spiritual refreshing during periods of bad trade, and roundly declared that no good results were to be expected from preaching addressed to men with empty stomachs. And the same applies to matters musical. Let us clear our minds of cant; and, speaking with the tongues of men which we are, and not with the tongues of angels which we are not, have no hesitation in declaring that £500 per annum would place many professional musicians immeasurably nearer the kingdom of heaven, and infinitely farther on the road of musical composition, than they have ever been or gone as yet, or—under present circumstances—are ever likely to be or to go.

#### MR. THOMAS GARDNER,

Who died at Torquay, on August 11th, is the subject of an appreciative note in the September issue of the *Musical Herald*. Nearly half a century ago, Mr. Gardner, who was then, I believe, engaged in scholastic pursuits, conducted a Tonic Sol-fa Choral Society which gave excellent oratorio performances at Store Street Hall. It only fell to my lot to know Mr. Gardner during his later years—years of great physical suffering cheerfully borne—but as a member of my congregation and an appreciative listener at my organ recitals, I can only share in the regret expressed to me by his widow that I had not known him equally well in the days of his health and vigour. His last attendance at a musical function was at one of my organ recitals; and I undertook to play Handel's "Tune your harps" for his enjoyment at my benefit recital this year, but he was too unwell to attend. In the erection of my new organ he was keenly interested, and we had many pleasant chats relating thereto. I shall miss his sympathy and appreciation, and would take this opportunity of suggesting to any of my readers who are debarred from taking any active part in the worship music of our churches, that their expression, however simple, of sympathy and appreciation will often do as much good to the cause of church music, and to the heartening of church musicians, as many deeds far more numerous and noticeable. There is no virtue in keeping all the nice things you have to say about your "chief musician" until he has obtained a better appointment or been promoted to the higher musical service of the next æon.

#### "PRECENTOR" APPRECIATED.

In his "Gossip on Church Music," in a recent issue of the *Christian World*, "Precentor," who, as is now pretty well known, is none other than Mr. J. Spencer Curwen, informs his readers that it is just twenty years since he commenced musical contributions to that paper. I feel sure that those of my readers who, like myself, have read 'Precentor's notes more or less carefully throughout that period, will join with me in wishing him a long continuance of his helpful and kindly writing. I feel I have something in common with Precentor, apart from his occasional and always kindly mention of my name, for his father was at one time a pastor of a Congregational church only a few miles from the historic church in which my father preached for more than a quarter of a century. Of course, it is only reasonable to expect that a man of my iconoclastic tendencies should occasionally differ from Precentor's findings, as was evidenced in one of my September paragraphs; but, as I reminded one of my young lady pupils a short time since, it is only the really nice people that I venture to tease. One of the most delightful features in Precentor's paragraphs is his prompt recognition of the rank and file workers in church music. It is so easy to write paragraphs about celebrities. To discover the coming man is only given to great minds. And they are always chivalrous.

## *Lines and Spaces.*

BY J. R. GRIFFITHS, MUS. BAC.

### SETTLING DOWN.

I suppose by this time most of our readers—and contributors, too—are back from their holidays and settling down—or trying to do so—to their respective occupations. This settling down is not always an easy matter. Somehow, “the daily task and common round,” which we perform cheerfully enough during, say, nine out of the twelve months in a year, seem to have less interest for us the first week after returning from our vacation. We keep saying to ourselves, “this day week I was enjoying myself at such and such a place,” and the contrast in scenery, in occupation, and most likely in the all-important one of atmospheric conditions, is at first too painfully evident. This contrast is rendered more striking if during our holidays we have been living in a higher altitude than that in which our usual home life is spent. In my case, for example, the change from 2000 feet above sea-level in the neighbourhood of the Bavarian Alps, to sea-level itself, is one too palpable to be unfelt. The bright sunshine, the buoyant air, the far-away blue skies of Bavaria, are in striking contrast to the air, however pure, which is obtainable at sea-level. And at first we feel dull and heavy, slow at repartee, and listlessness itself. It is not till this great contrast has worn off that we really reap the benefit of the change of air and scene. Then we begin to take renewed interest in our daily work, and the comforts of home-life reassert themselves, until at last we find ourselves saying, “There is no place like home after all.”

### O TASTE AND SEE.

Since starting to write these lines the postman has brought a little packet addressed to my wife and myself, from a little Devonshire town. On opening it, we found a tin of delicious cream, and noticing on the label the words “Anthem 43,” we referred to the Anthem book used at our church, and found that No. 43 was “O taste and see”! Beyond that we are totally unaware as to the name of sender. If only one knew the address of such a kindly soul, one could send a line quoting Anthem 10—“Thy goodness spreads”! Anyway, anonymous contributions of this kind are pleasant to receive, and it is nice to know there is someone thinking of us, even during the lazy period of holiday time.

### J. ALFRED NOVELLO.

Travellers on the Continent passing through Belgium will no doubt have noticed that in that country the clocks have 24 hours marked on their dials, and that two o'clock in the afternoon, for instance, is referred to in the time-tables as 14 o'clock. Many years ago I came across a paragraph—I think it must have

been in an early number of the *Musical Times*—where this system of clock-time was strongly advocated by J. Alfred Novello, one of the founders of the music firm, Novello, Ewer, & Co. I notice this fact is referred to in the current issue of the *Musical Herald*, where attention is drawn to the centenary of his birth, which occurred on the 12th of August last. Alfred Novello was one of the strongest advocates for repealing the tax on newspapers, &c., and did not rest until this reform was accomplished. We must also not forget that in practice as well as theory he was one of the earliest to provide cheap music for the people. All honour to his memory.

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### A LUCKY MUSICIAN.

It would seem that millionaires are favourably disposed to the divine art. Mr. Carnegie's wholesale gifts in connection with providing churches with organs are well known to everyone. And now I notice that Mr. J. Pierpont Morgan, out of love for music in general, and out of friendship to Mr. Homer A. Norris in particular, is building for that musician a stone castle perched on a crag of the Orange Mountains, facing Greenwood Lake, America. This lucky musician is organist and choirmaster of St. George's Episcopal Church in New York, a position he has held for seven years. Mr. Morgan is senior warden of the church, and has made Mr. Norris this valuable present to enable him, when off duty at St. George's, to retire to this castle and indulge his talent for composing. It is said that the building will occupy 260 feet of land, and will be built entirely of weather-beaten stone, that on the outside being moss-grown. The idea is to make the dwelling look like a continuation of the crag on which it is erected; and the great financier thinks that the place, what with the ripple of the water, the singing of birds, and the rustling of trees in the forest, an ideal one for any composer. “And so say all of us!” Happy Mr. Norris!

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### A FORMER CATHEDRAL ORGANIST ON CHURCH MUSIC.

I have perused with very great interest the paper read by Mr. C. Lee Williams, Mus. Bac., at a rural decanal meeting in the Chapter House of Gloucester Cathedral. Coming as it does from a former cathedral organist, it is remarkable for its breadth of view, for its *leit motif* all through is a strong plea for a larger use of the congregation in worship music whether it be in village church, town church, or cathedral. He pleads for the use of girls in village choirs, and would indeed be glad to see the village band restored and utilised in the services of the church. Then with regard to town churches, he very

properly condemns the elaborate settings of the canticles and the almost entire selection of music intended only for performance by the choir. It is too much the fashion for town churches to imitate a cathedral service, and for village churches to imitate the town churches. Then, respecting cathedrals, he considered that the modern organ, with its manifold orchestral-like resources, had gradually led to a greater use of music—services and anthems—with elaborate organ accompaniment, to the exclusion more or less of music of the great choral period, which was largely unaccompanied. Whether in cathedral, town or village church, Mr. Williams considered that the sublimest effect of all was to hear a congregation join heartily in music suited to its capacity.

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#### CANADIAN BOOK OF COMMON PRAISE.

I have received an interesting letter from an esteemed correspondent, dealing with my review of the Canadian Book of Common Praise in the March issue of this JOURNAL. His attention had only recently been drawn to it, and he wished to make a few comments on some of the early sources mentioned in the book. As his communication raises various questions, I will quote largely from it in his own words. Writing of the assigning of the tune *Happy Land* to a Rekhtah found in the Oriental Miscellany of 1789, my correspondent says:—"I examined Bird's Musical Miscellany some years ago when hunting for a Canarese tune, and I am pretty sure that the 'Happy Land' tune is *not there*. I have looked over the notes I made, and cannot imagine that I missed it if in the book. There is one that begins a bit like it:—

#### REKHTAH.



*Endleigh* is as mentioned, but there are two forms. Haslam only gives the last form of the tune, and though in his 'Psalmody' he tirades against people who make alterations ("it is an act of questionable propriety to tamper with tunes," he says), he forthwith alters the last line! When the editors of Nisbet's Psalms and Hymns found this in Haslam (for I cannot suppose they knew the original), one of them added a middle strain out of his own head!

"*Comfort*, which I suppose is the Antioch you mention, is in Hawke's book—with differences. There is no repetition of a portion of a line in that work. It may interest you to know that one of the earliest appearances of *Lydia* is contained in it. It occurred in

Booth's Psalmody about 1830—but the book is not dated. I doubt the derivation of *Bohemia*. Goss' arrangement in Mercer's book was the first I saw, and he had another arrangement, called *Olmütz*, in the same book. I have rather looked on these tunes as imitations of the German style, but have never made any definite search. *Dedication* was in the first edition of Hymns A. & M.—with its hair cut! I did not know that there was any mystery about its origin. It is also in Parr, with correct form, name, and composer. Riley had some clumsy harmony which Parr altered. There are several other subjects I might remark about. For instance, I should like to know where Rimbault got that Lausanne Choral book he quoted so largely. I think it cannot be an old one, for I never saw the *Swiss Tune* nor *Greenland* in any old book. Is there a tendency now to invent evidence?"

Thus my correspondent. I, personally, have not yet seen Bird's Miscellany, but if the extract given here of the Rekhtah be the supposed origin of *Happy Land*, then I readily agree with my friend that the extract is too far-fetched to have any close resemblance to the tune. I have seen many tunes with a far greater resemblance than this one. Perhaps others of my readers may have something to say on the points touched upon by the above writer?

#### TRANSPOSING.

REMENYI tells this story about Liszt. When he was seven years old he already played like a grown-up master Bach's preludes and fugues. One day his father, who was a good all-round musician, came home unexpectedly and heard little Liszt playing one of Bach's four-part fugues, but the fugue was written in another key than the one in which little Liszt was then playing. The father was appalled. He knew too well that his son had no intention whatever to transpose the intensely polyphonic four-part fugue. He knew that it was being done unconsciously. He asked the boy why he did not play it in the right key. The little fellow was astonished and asked if the fugue was not written in the key he was playing it in. No; it was written in E flat and not in G. The musician knows well what it means to transpose a complicated piece to another key; but for a seven year old boy to transpose a four-part fugue of Bach's to a key third below is amazing.

An Eisteddfod is to be held in connection with Queen's Park Congregational Church, Harrow Road, London, W., in aid of the fund for reducing the debt on the School buildings. It will extend over three days, December 6th, 7th, and 8th. The competitions are very numerous. There will be choir contests (prizes £8 8s. 0d., £4 4s. 0d., and £3 3s. 0d.) A list of subjects can be obtained from Mr. Chas. W. Reed, 37, Hormead Road, Westbourne Park, W.



## Mr. J. Cuthbert Hadden.

To the readers of the JOURNAL the name J. Cuthbert Hadden is very familiar, for he is one of our oldest and most esteemed contributors. His "Passing Notes," which are always bright and breezy, are, we know, read with much pleasure and instruction. Some particulars of his career and of his work will therefore be interesting.

Mr. Hadden was born at Banchory-Ternan, in the prettiest part of Deeside, between Aberdeen and Balmoral. His parents were in humble circumstances, but they determined to do the best they could for their son. His mother when almost in the act of dying grasped her husband's hand

an amateur, but the boy learned much from him, and still more from his successor, Mr. William Litster, a professional. Indeed, he cannot quite say how much he owes to Mr. Litster, directly and indirectly. He was the singing-master in the Aberdeen Board Schools, a post he still retains. He was (and is) an out-and-out Sol-faist, and he succeeded in making young Hadden the same—for the time being. He sometimes deputised for him as precentor, helped him in the "stencilling" of his school singing charts, became a member of the Tonic Sol-fa Institute which he founded: in short, was a veritable Litster *alter ego*.

The connection meant much to the youth for many years. When he went to London in 1878, a lad of 18, he carried introductions to the Rev. John Curwen, who showed him much personal kindness, and invited him (without charge, for he was poor) to join his class for teachers, held at some rooms in Aldersgate Street. Later on, when he had started his own professional career, he taught public Sol-fa classes in various parts of the country, with admitted success. He even arranged and published a selection of Scottish airs for harmonium or American organ in the letter notation! But, Mr. Hadden says, as a player he soon came to realise that Sol-fa was hindering him. He could not help mentally translating the Staff into the Sol-fa syllables as he played; and it took him many years to overcome this disability, as he regards it. For vocal purposes he says he would still teach it if he wanted quick and sure results. But he would caution anyone against becoming a Sol-faist who wants to become a first-class instrumentalist.

Before his bookselling apprenticeship had expired, Mr. Hadden recognised that he wanted to be a musician. But how to attain his ambition—that was the question. In vocal music he had become fairly expert (he had taken the "Member's" Certificate of the Tonic-Sol-fa College), but he wanted advanced theory; and, above all, he wanted to play. But he could not then afford to take regular lessons. He hired a harmonium, and pounded away at his landlady's piano (a miserable thump box). But that was not enough. He had formed the idea that he would make better progress in London. So one day when the traveller for Messrs. George Routledge & Sons, the London publishers, came to Aberdeen, he contrived to get him aside, and asked if he would try to obtain for him a post in his house. Within a fortnight the invitation arrived to proceed to London; and for three years (1878—1881) he worked hard in Messrs. Routledge's warehouse in the Broadway, behind Ludgate Hill. He was not unhappy there, except at the outset. It is true he had many hardships. His salary was not large, and at first he had to be content with lodging in a ghastly attic in Stamford Street, over Blackfriars Bridge. But he had seriously started with his music study, and that was the



MR. J. CUTHBERT HADDEN.

and said, "Make him something better than a ploughman." The lad was therefore placed under the good old-fashioned Scots "dominie," a stickit minister in fact. From him he learned not only the usual subjects, but Latin and Greek. The father intended the lad to be a chemist, but that idea did not appeal to the party most interested. He was even in those days a lover of books, and it was a notable fact that while other boys selected a knife or a pair of skates for a prize, young Hadden would always choose a book. The dominie observed this inclination of the lad's mind, and through his instrumentality he was ultimately apprenticed to an Aberdeen bookseller, Alexander Milne, happily still living, and always interested in the doings of his former pupil. Young Hadden was only 14 when he entered that bookshop. Mr. Milne was prominently connected with a Free Church in the town. To that church the youth went, and being a good singer he was soon singing in the choir as an alto. The precentor was

main thing. (1) He had that class-teaching work with the Rev. John Curwen, of which I have spoken. (2) He joined Mr. John Henken's advanced theory of music class at the Birkbeck Institution, where he also studied German. Mr. Hadden had a great respect for this teacher, for he learned a lot from him. He was a born enthusiast with an art for "putting things," and making the student *think*. He gained all his groundwork knowledge of harmony from him. (3) About this time he went to Mr. W. C. Harris for organ and piano lessons. He advanced considerably under him, until a slight betterment of his circumstances enabled him to exchange his dull attic in Blackfriars for more comfortable and congenial housing at West Kensington Park, near Addison Road. It remains in his mind that he regretted leaving Stamford Street only because he had become familiar with a church organ there, and with one in the York Road. There was a Unitarian chapel a few doors from his attic, and the organ, played by a lady, was well played, and he liked to drop in and listen. There was a better instrument at York Road (in a Congregational church), with a professional organist, and he liked to go there too, especially as he (the lonely Scot in London) was always so heartily welcomed at the doors.

At West Kensington, Mr. Hadden made the acquaintance of the organist of Christ Church, who, in exchange for his services in the choir, gave him organ lessons and the full use of the instrument for practice. Here he worked hard through many of his leisure evenings and Saturday afternoons. Worked *too* hard, indeed; for his health utterly broke down. A neglected cold led to lung trouble, and he had to return to the home at Aberdeen.

When he had recovered he had no more thought of bookselling. He determined to be a musician now, though his training was still incomplete. He continued his organ work under Mr. G. C. Dawson, an articulated pupil of Dr. Armes, of Durham, who had just gone to Aberdeen as organist of St. Andrew's Episcopal Church. Presently he was appointed, after competition, organist of the newly-erected church at Mannofield, Aberdeen, for which Messrs. Wadsworth had built a very good 2-manual and pedal organ. His memories of this post are chiefly connected with the fearful spells of organ practice he put in. The instrument was hand-blown, but an enthusiastic young friend agreed to blow for him *ad lib*, if he would give him lessons and blow for him now and again. That friend is now, and has been for many years, organist of an Aberdeen church. Mr. Hadden says he is staggered to think of the gas bill they must have run the church in for! for it was often past midnight before they took their way homeward. But what was that to two enthusiasts, one of whom had now got the length of attacking the "great G minor" of Bach!

The salary at Mannofield was only £25, and there was in Aberdeen not much teaching for the young native. So Mr. Hadden decided to look

out for a post where he might have the field more to himself. By and bye the post of organist at St. Michael's Parish Church, Crieff, was advertised; he applied, was put on the short list of 6; and the day after he returned to Aberdeen after playing he was advised that he had been appointed. He felt this a great distinction, for the minister of St. Michael's was the Rev. Dr. Cunningham, a famous "leader" of the Church of Scotland, and its best historian. He had debated the "organ question" in the General Assembly, and had himself introduced a modest chamber organ—the first, I believe, to be used in an Established Church in Scotland outside Edinburgh and Glasgow. The organist was very happy in his work under Dr. Cunningham, and it was to him that Mr. Hadden dedicated his first book, a monograph on Handel. St. Michael's was a splendid new church, with a fine new Forster & Andrews organ.

There was an excellent musical service, for the best voices in the town were heard in that choir, and Mr. Hadden had a free hand under the broad-minded minister. Crieff being a resort for holiday makers, special attention was given to the music during the summer, so the weekly choir practice was kept going all the year round. Frequent organ recitals were given, and words of appreciation were often heard from the visitors.

Soon after he went to Crieff Mr. Hadden was appointed conductor of the Choral Union, and one of the first performances was devoted to the *Messiah*. Mr. Hadden conducted from Best's Edition. Accordingly the unison passage, "And peace on earth," in the chorus "Glory to God," was rendered *forte*. A writer in a local paper took the conductor to task on his supposed lack of taste. Mr. Hadden consequently wrote to Dr. Prout and Mr. Best asking their opinion on the matter. Both agreed with Mr. Hadden's rendering. Mr. Best's reply was very characteristic. He said:

In answer to your letter I have to say that the passage in question, "And peace on earth," should be sung *forte*, being a challenge or sort of decree. Mozart in this passage employs the trumpets for the very purpose of emphasizing it. Nothing is in worse taste than to attempt "word painting" in music. In some hymns—for example in "Hymns Ancient and Modern"—the miserable Editors are perpetually making alternate marks for shouting and whispering when peace (*pp*) or light (*ff*) occur. Anything after sundown must be whispered, on principles probably connected with burglary. Now, if the passage you name *should* be sung soft, then you are equally bound to end the chorus, "For unto us," suddenly soft at the last words, "Prince of Peace," as I was petrified to hear a country conductor, or beater of the air, actually do. They say he contrived to die in bed after the outrage, instead of being given to the larger fauna.

Mr. Hadden led a busy life at Crieff. He taught a public Sol-fa class of over 100 members; and he was engaged by two Free Churches in the district to give a weekly lesson to choir and congregation in furtherance of Psalmody improvement. These country classes he greatly enjoyed:

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everybody seemed so eager to learn. And not the least part of his enjoyment was when it was all over, and he would be tramping (tired, and wondering if he had done well or ill) to the station for the last train to Crieff, guided by a lantern lent (on very dark nights) by the kindly minister.

Shortly after he went to Crieff Mr. Hadden first met his future wife. They were married and "took up house" there, and I understand the silver wedding is just at hand. On the occasion of the wedding the choir presented him with a handsome marble clock and mantelpiece ornaments, and Mrs. Hadden with a silver teapot, &c.

During his Crieff period Mr. Hadden had gradually been doing more and more pen work. Partly this was to fill up his spare time, partly because he liked it, and partly to add to his modest income. Engagements increased in that direction, and he began to feel the want of access to a big library. So, when he was invited to write for the "Dictionary of National Biography," he felt it was time to think of moving to a large town. Thus, in the summer of 1889, he became a candidate for the post of organist in St. John's Parish Church, Edinburgh. Here, again, he was one of a leet of six, and after they had all played, he was appointed. A new Harrison organ had been built for the church. Mr. Hadden formally opened it, and continued to play it for 12 years.

Probably Mr. Hadden's chief work as an organist was done at St. John's. He began by giving his main attention to the choir, and prepared a useful set of rules. When he had got the ordinary Sunday services fairly to his mind, he sought to enlarge the scope and material of the work. What first attracted chief attention were the Sunday evening Praise Services. These usually comprised two or three anthems, several solos, organ voluntaries, and a few hymns sung by the congregation. The music was preceded by a prayer and Scripture lesson. Hardly anything of this kind had been attempted in Edinburgh before, for the old dread of the organ and of a "performance" on Sunday still lingered, and organists as well as clergy were timid. Fortunately, Mr. Hadden was allowed to have his way, with results astonishing even to himself. At the first "Praise Service," St. John's (which holds over 1,200) was packed to overflowing, many having to stand. The thing was regarded as a great "innovation." But the services went on, and though for a year or two St. John's had the field nearly to itself, other churches followed gradually, until now "Praise Services" and "Recitals of Sacred Music" are as common as motor cars on the Great North Road. Every winter season the choir prepared some good cantata or other work, for Mr. Hadden has always believed in giving a church choir plenty to do. He loved his work at St. John's, and was very happy in all his relations with the people and the two ministers he served in turn. He might have been there to-day had he so wished. But his literary work had greatly increased, and he began to feel the need of Sunday rest; so, most reluctantly, and

in spite of urgent appeals, he resigned the appointment in 1901. The church authorities and the congregation greatly regretted the loss of their highly esteemed organist. The Session passed a warm tribute to him for the "admirable manner" in which he had discharged the duties, and for the "valuable services" he had rendered; and presentations were made to him of a purse of sovereigns and a set of Chambers' Encyclopædia.

Mr. Hadden tells me he sometimes regrets having given up a regular church appointment. A great hunger for the organ comes upon him now and again, and he has more than once felt like taking up duty afresh. Meanwhile, he derives much pleasure from occasionally deputising for others. In this way, as he says, "one gets interesting experiences of different organs and choirs and forms of church service, which the fixed organist cannot well obtain; and hence he is always willing to play "free, gratis, and for nothing." Recently he played for a whole year (not quite for nothing), but that was to oblige a ministerial friend whose family connections touch the tender memories of his boyhood in Aberdeen. He has now quite given up teaching, and his whole time is practically devoted to pen work.

He has written many books on musical and other subjects. The following are some of them: *George Thomson: the Friend of Burns*; *Chopin* (the best book he has done, in his own opinion); *Haydn*; *Thomas Campbell*; *The Nelson Navy Book*; *The Boys' Life of Nelson*; *The Operas of Richard Wagner*; *Favourite Operas*; *The Great Operas* (all of which have had a large sale); *Masters of Music*; *Stirring Sea Fights: a Book for British Boys*. For periodicals Mr. Hadden has done a vast amount of useful work. His monthly articles for the JOURNAL have always been highly valued. For over two years—in fact, as long as it lasted—he edited the *Scottish Musical Monthly*. In 1897 he edited *Musical Life*. To *Musical Opinion*, *Musical Herald*, and some of the American musical papers he constantly contributes articles. His work therefore probably reaches to all parts of the world.

Mr. Hadden has lectured a good deal on musical and other subjects. He has not composed much, but the arrangements of popular airs and nursery-rhyme tunes which have been, and will be, published in Harmsworth's well-known "Children's Encyclopædia," are his.

Mr. Hadden's favourite recreations are gardening, fishing, and walking. He is passionately fond of the country, his home, in fact, being amongst the cornfields, and practically under the shadow of the Pentland Hills.

All who have the pleasure of Mr. Hadden's acquaintance highly value his friendship. He is genial and bright, and one of the most reliable of men. Such a man deserves to succeed, and to attain a high place in his profession.

BROAD NIB.



## Health and Music.

It may seem an unjustifiable truism to say that the generality of great men have been remarkable for their powerful physiques and strength of constitution. We may, indeed, have heard this statement frequently, but at the same time we can recall enough exceptions to necessitate some reconsideration of the question.

Among the greatest composers, Bach, Handel, Haydn, Liszt, Brahms, and Verdi occur to one's mind as pre-eminent examples of health, exceptional mental endurance, and that capacity for hard work which is the most searching all-round test of strength. Bach, with his massive features and solid body, the father of twenty children, the author of hundreds of musical works, who at last became blind through his incessant activity, must have possessed as rare a vitality of body as of mind. Handel, who also became blind through excessive use of his eyes, had much the same general physical characteristics as Bach, while the fertility of invention and spontaneity of conception displayed in his works are the best witnesses of his mental equipment. Haydn, though short and somewhat slightly built, must nevertheless have had proportionately a large amount of bodily vigour to have withstood the strain of constant productivity, lessened though it was by his cheerful and contented spirit. Liszt, the triumphant virtuoso, the founder of a new piano style, the champion of the symphonic poem as well as of Beethoven, the apostle of Wagner and his mission in dramatic music, as well as the enthusiastic exploiter of the inexhaustible invention and individual poetry of Schubert, led anything but a calm life from the days of his youth in Paris, when he was wrestling as with a demon over the problem of representing Paganini's technique on the piano, to those scarcely less agitating days when he took refuge in the priesthood. To conquer hostile or incredulous audiences, to annihilate dull and unconvinced critics, to produce out of one's life's blood at Weimar those works of struggling composers which were making for progress rather than popularity, all demanded exuberant vitality, nerves of steel, and the will of a giant. What Liszt accomplished is the best testimonial to the quality of his physical resources. Brahms and Verdi, equally disinclined to be revolutionary, did not attempt the "heaven-storming" career of a musical Prometheus, but their unique, though dissimilar, achievements would have been impossible without the self-poise and concentration of energy which is the eminent trait of mental and bodily health.

It may seem unfair not to include Mozart, Beethoven, Schubert, Mendelssohn, and Wagner among the strong. Mozart, Mendelssohn, and Schubert left behind them almost unequalled records of fertility in composition, yet obviously their obedience to inspiration must have been in frequent opposition to the laws of health. To be sure, Mozart and Schubert died of infectious diseases (one might call them victims of luck),

but it is far more reasonable to declare that they were undoubtedly over-susceptible to contagion through lowered vitality consequent on overwork, poor food, and generally unhygienic conditions. Beethoven had an iron constitution. There can scarcely be a question of this, for that one who combined certain inherited tendencies with an ill-regulated and unpunctual life extending over years should have given the world so many evidences of genius, shows that he must have had health as an assistant. A recent article on the health of genius, declares that Wagner, in common with many great men of somewhat hypochondriacal disposition, was a victim of defective vision; that all his troubles in life were due to eye-strain. We know that Wagner was irritable, at times morose; that he suffered from erysipelas; that towards the world of musicians "his habitual attitude was one of defiance," but no one who accomplished such immense reforms, who wrote the poems as well as the music for his stupendous operas, who fought so many financial, musical, dramatic, esthetic, philosophic, and political battles, could have done so without being the undisputed possessor of an indomitable will and mental energy arising from a fundamental strength of constitution. Chopin and Tchaikowsky, the sickliest men who have been great composers, were hampered throughout their life by the ills of the body. Only their determination and nervous energy enabled them to persist in their creative work at the expense of a suffering body.

The slightest reflection upon the careers of great men in any spheres of activity to-day will show that they are all conspicuous examples of bodily vitality. The student who wishes to succeed to-day has to consider the laws of health more than in any previous age. Many of the present conditions of student life are diametrically opposed either to good, solid, enduring work, or continued health. Their hours are apt to be irregular, without consideration for the best time in which to work, or for proper rest in which to store up energy for future use. Their meals are too apt to be at different hours on succeeding days, insufficient in quantity or quality, often composed of indigestible or slightly nourishing food. They shun the fresh air as one would a poison, avoid exercise by every imaginable expedient, and frequently substitute very doubtfully beneficial recreations.

There is nothing more commendable for imitation by the music student than the self-denial of college athletes, some of whom remain "in training" almost the entire year. This means that they abstain from tobacco and all forms of intoxicating drinks, and that, moreover, they are in bed at a reasonably early hour. They eat their meals at a "training table," which offers a liberal diet, but does not recognise the tastes of a *gourmand*. There are hundreds, probably thousands, of college athletes who remain in training from two to six months at a time, partly for the sake of

developing their own athletic ability to the highest point, but chiefly to bring honour to the college. Keeping "in training" at college is not a sentimental artifice for attracting attention; it is a very genuine *sentiment*, and those who infringe or attempt to quibble with its rules find to their cost that they have run up against "a point of honour."

The music student who is truly ambitious will make every effort to further his development, by a constant rigorous attention to the *simple laws of health*. A sleep of eight or nine hours, with plenty of fresh air in the bedroom, a few exercises followed by a cold sponge bath, constitute the best preparation for good work, the best steadier of the nerves, and a true stimulant to the brain. The student will derive the most energy for his work from a simple diet of wholesome food.

To conclude. Exercise and recreation form the greatest element in rebuilding body or mind for the "hard pan" of daily work. Exercise in any way you can, except *irregularly*. Walking, if possible in the country, is one of the simplest and best of exercises, especially when accompanied by a moderate amount of deep breathing. Always keep, however, within common-sense limits of fatigue. Honest recreation, which should never degenerate into vicious frivolity or dissipation, can scarcely be equalled for resting the brain through change of occupation, and consequent shifting of standpoint. Occasional banishment of "shop" is second in necessity only to actual work itself. Finally, a steadfast observance of the simple laws relating to sleep, bathing, food, and exercise will speedily convince the music student of the value of being "in training."

### *The Relation of the Choir to the Church.*

How often one finds that the first and last condition of membership of a Church Choir is the possession of a voice of moderate compass and volume. How rarely is the attitude of the chorister to the teaching of his church taken into account. Most choirs have rules—some of them have them printed—excellent rules in their way; but experience goes to show that only occasionally is a recognition of the Church doctrine in any way required. Ponder the question. Is it too much to insist on each member of the choir (including the choirmaster and organist) avowing himself or herself in sympathy with the main doctrines of their particular Church? Not, mark you, a whole-hearted acceptance of every jot and tittle of its teaching. "In sympathy with the main doctrines." Nothing more. Is it fair to the rest of the congregation to be content with less?

The writer of this article contends that the absence of some such "test" paves the way for difficulties, and is a fruitful source of discord in choirs. It must be frankly admitted that there are eminent vocalists, who (while largely indifferent to the meaning of the words), can yet sing devotional music with such consummate art and skill as to give every evidence that they are profoundly moved by the sentiment expressed. No member of a choir, however, can attend numerous services and rehearsals without revealing somewhat the inner side of their character.

It is a matter of surprise and regret that more choir-masters do not insist on having a clear understanding upon the matter in question. Granted a foundation of reverent sympathy, choir-masters can naturally appeal for and obtain more intelligent renderings of hymns, anthems, and chants. Where it is recognised that after all music is an aid to worship,—a vehicle for the conveying of something of greater importance than the means of conveyance,—both worship and music are idealized. When the music is *the* thing, and the words

are treated as if they were a mere mechanical accompaniment, music and worship are alike degraded. If a copy of the choir rules requiring an expression of sympathy with the Church's ideal be given to each applicant for signature before admittance to the choir, no fuss need be made about the matter.

If choristers are prepared to sign they will do so. If not, let them go—give them a warm invitation to a place among the congregation—keep them out of the choir. The local choral society or glee party will provide them with ample scope for the exercise of their love of good music, sacred and secular. The difference between the membership of a church choir and a choral society can be seen by studying the difference between the ideals of the churches and the aims of a choral society.

Because of his prominent position and influence, the relation of the choirmaster to the church is a matter of vital importance. He can do much to help forward or hinder reverent interpretation of the music during service. A long face and a sanctimonious whine are undesirable features in a choirmaster. A choirmaster without a strong sense of humour is above all men to be pitied. But he cannot lead the choirs into paths along which he does not tread, nor can he obtain an intelligent and reverent rendering of that which he is unable to apprehend and appreciate.

Put first things first. If a love of music is the *only* thing that keeps members in a choir, they are the first to go when some neighbouring choir offers greater advantages and attractions. We have known members of choirs who—attached to the church by an intelligent appreciation of its teaching—have stayed in them for years in the face of considerable discomfort, because they had an exalted standard of the duties as well as the privileges of their positions as choristers.

## Chorus Singing.

WHY sing in a chorus, whether choir, choral, or oratorio society? For one thing, to improve one's power in reading notation. Also, to improve musicianship; to become acquainted with the great works of the masters, and because of the stimulus which comes from association with others in the study and performance of those works. Schumann has given some recommendations to young musicians, in which he says:—

"Sing in choruses industriously, especially the middle voices. This will make you a good reader, and intelligent as a musician.

"You should early understand the compass of the human voice in its four principal kinds; listen to these in the chorus, try to discover in which intervals their principal strength lies, and in which they best express softness and tenderness.

"Lose no opportunity of playing (singing) music, duos, trios, etc., with others. This will make your playing (singing) broader and more flowing.

"Try to sing at sight, without the help of an instrument, even if you have but little voice; your ear will thereby gain in fineness. But if you possess a powerful voice, do not lose a moment, but cultivate it immediately, and look on it as the best gift Heaven has bestowed on you.

"If all were determined to play the first violin (sing soprano), we should never have a complete orchestra. Therefore respect every musician in his proper place."

With the exception of the untrained, crude voice, which might and probably would be injured by singing, whether in solo or chorus work, all others may sing in chorus.

Enthusiasm is contagious, and the enthusiastic singer should not let his enthusiasm and the urging of the conductor cause him to force his voice. Let the chorus singer remember that when the conductor of a body of one hundred singers calls for a *crescendo* he expects each one of these singers to give only one one-hundredth part of the total increase of power, not more. Nor should the chorus singer force the voice in order to reach the high notes. If in a given passage there should be notes really too high for a singer to reach with comfort and good quality, let him stop singing for the moment and let him resume when the notes come comfortably within his range. A good conductor frowns on forcing for the reason that he wants good tone quality from his singers, and knows that the moment they force the tone the quality deteriorates. This is one test by which one can tell a good choral conductor.

The chorus singer should always bear in mind that ease of production and good quality of tone invariably go together. If the chorus singer will confine himself to such power of tone as he can produce with perfect ease of throat and body generally, there will be no danger of injury to his voice in singing in a chorus. This must be done no matter how strongly the conductor urges his singers to sing louder and louder.

If the passage be marked double *forte*, and an individual singer finds that on the notes given he can produce only a *piano* tone with ease and good quality, let him sing *piano*.

Singers with good voices should be very careful about singing under a conductor who does not understand the voice, its powers and limitations. Such should endeavour to place themselves under a conductor who constantly calls for a beautiful and expressive tone quality. The safest conductor for a singer is one who has a personal knowledge of voice production, and thoroughly understands what can rightfully be required from the singer's voice. Instrumentalists who take up the work of chorus conducting without having made a personal study of voice production and the art of singing, stand ever in danger of requiring from their chorus voices more than can be properly asked of them in regard to power of tone, and in many other ways. There may be a defect in the singing of this or that division of the chorus which could be remedied in a few moments by a conductor possessing a good knowledge of voice production, but which the instrumentalist at the desk has to let go, or trust to more favourable circumstances at subsequent rehearsals to eliminate. Or possibly the instrumentalist holding the baton may scold, declaim, and work his forces on the faulty passage, making them sing it again and again, tiring the voices and exhausting the patience of all concerned in an unintelligent endeavour to secure in some way a rectification of the error; whereas, if the conductor understood the voice, he would know the cause of the defect and how to remove it. Such unintelligent choral drill is no credit to the conductor, and is likely to injure some voices.

Young singers possessing good voices should take great care not to enter the wrong division of the chorus. It is better for an undeveloped young tenor, who has difficulty with the highest notes, to sing as a baritone, leaving the lower notes of the part to the lower pitched voices. Later, as his voice develops facility on the upper notes through much study, and the practice of light singing, he may change to the tenor division. The young soprano, with a full, heavy voice, may well at first sing with the altos rather than with the sopranos, being careful, however, not to try to get much force on her lower tones. Later, as she proceeds with her studies, she may take her place with the soprano division, singing the highest passages with ease and good quality of tone.

To sum up. Singing in chorus can be of the greatest benefit to the ambitious vocalist, but it must be done under a competent conductor, in association only with voices of at least fairly good quality and singers who are endeavouring to sing with good style. The greatest care must be exercised to see that personal enthusiasm and the association with a large number of singers, together with the exhortations of the conductor, are not allowed to carry the singer into the slightest forcing of his tone.

The solo singer who has not had experience in a chorus in the study and singing of the works of the past and present masters of choral composition, is likely to be much handicapped when he or she first attempts in public a solo part in a cantata or oratorio.



# SUNSET.

VOCAL TRIO (with Accompaniment)

Composed by ISABEL REYNOLDS.

## GEM SERIES.

6-7	Thou dear Redeemer (s) ..	Jonathan Robertshaw	sd
8-9	How excellent is Thy lovingkindness ..	A. G. Colborn	sd
10-11	O sing unto the Lord ..	A. J. Jamouneau	sd
12-13	Great and marvellous ..	Arthur Berridge	sd
14-15	If we believe that Jesus died (s) ..	Arthur Berridge	sd
16-17	Let everything that hath breath ..	Arthur Pearson	sd
18-19	Awake up my glory ..	A. J. Jamouneau	sd
20-21	I will extol Thee, O God ..	Arthur Linwood	sd
22-23	Incline Thine ear ..	Thos. Brookfield	sd
24-25	Eye hath not seen ..	Thos. Brookfield	sd
26-27	Give thanks unto the Lord (s) ..	Charles Jessop	sd
28-29	Come, let us sing (s) ..	A. Tiffany	sd
30-31	Be Thou exalted, O God ..	C. Darnton	sd
32-33	There were shepherds (c) ..	Clement Locknane	sd
34-35	Unto Thee, O God ..	Thos. Brookfield	sd
36-37	The mercies of the Lord ..	W. H. Bennett	sd
38-39	Blessed be the Lord ..	A. E. Shenton	sd
40-41	Sing, O ye heavens ..	Arthur Linwood	sd
42-43	Blessing and glory (s) ..	Charles Darnton	sd
44-45	The fear of the Lord ..	Arthur Berridge	sd
46-47	The earth is the Lord's (s) ..	F. W. Peace	sd
48-49	O give thanks (s) ..	Arthur Berridge	sd
50-51	I have loved the habitation ..	Charles Darnton	sd
52-53	Blessed is the man ..	Arthur E. Shenton	sd
54-55	I will praise Thee, O Lord ..	W. H. Bennett	sd
56-57	The Lord is God and King ..	Arthur Linwood	sd
58-59	Hark! the glad sound (c) ..	John S. Witty	sd
60-61	Beyond the glittering starry skies ..	John S. Witty	sd
62-63	Enter into His courts (s) ..	F. W. Peace	sd
64-65	Come, ye thankful people, come (s) ..	John S. Witty	sd
66-67	Glory to God (c) ..	John S. Witty	sd
68-69	What are these? ..	John S. Witty	sd
70-71	I will call upon the Lord ..	W. H. Bennett	sd
72-73	I will lift up mine eyes ..	Arthur E. Shenton	sd
74-75	We praise Thee, O Lord ..	Arthur Linwood	sd
76-77	Your Lord is risen (s) ..	John S. Witty	sd
78-79	O worship the King ..	John S. Witty	sd
80-81	Thou Prince of Peace (c) ..	C. Austin Miles	sd
82-83	Joy to the world (c) ..	Thos. Brookfield	sd
84-85	O Lord, we would worship Thee ..	James Peace	sd
86-87	Awake, ye saints ..	W. H. Bennett	sd
88-89	O magnify the Lord ..	John S. Witty	sd
90-91	Make a joyful noise ..	Arthur Linwood	sd
92-93	They that wait upon the Lord ..	C. Harold Lowden	sd
94-95	Serve the Lord with gladness ..	John S. Witty	sd
96-97	The heavens are telling ..	W. H. Bennett	sd
98-99	Blessed be the Lord God of Israel ..	John S. Witty	sd
100-101	Lift up your heads ..	Thos. Brookfield	sd
102-103	Sing praises to God (s) ..	A. J. Jamouneau	sd
104-105	The song of Zion's Host ..	John S. Witty	sd
106-107	O sing ye unto the Lord ..	W. H. Bennett	sd
108-109	Lord, I my vows to Thee renew ..	W. S. Holdsworth	sd
110-111	Rejoice in reconciling love ..	John S. Witty	sd
112-113	Safe home in port ..	John S. Witty	sd
114-115	Honour and majesty ..	F. W. Peace	sd
116-117	Thine is the kingdom ..	W. H. Bennett	sd
118-119	God is our refuge and strength ..	W. S. Holdsworth	sd

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All the above Anthems except those marked (\*) are issued both Notations combined.

## CHURCH SERIES.

2	Through the night of doubt and sorrow ..	Ferris Tozer	sd
3	Great is the Lord ..	W. T. Crossley	sd
4	Give thanks to our God ..	Charles Jessop	sd
5	The King shall joy in Thy strength ..	Charles Jessop	sd
6	The eyes of all wait on Thee, O Lord (s) ..	H. Hamilton Jefferies	sd
7	It came upon the midnight clear (c) ..	Stanley Winn	sd
8	Praise the Lord, O Jerusalem ..	Cuthbert Harris	sd
9	Whoso dwelleth under the defence of the Most High ..	W. Griffiths	sd
10	O that men would praise the Lord ..	Arthur Berridge	sd
11	Hark! hark my soul ..	H. R. Shelley	sd
12	Lord, Lord, I call upon Thee ..	F. R. Rickman	sd
13	Hail! gladd'ning Light ..	A. G. Colborn	sd
14	O how amiable ..	Arthur C. Bennett	sd
15	I will extol Thee ..	Charles Jessop	sd
16	In the shadow of Thy wings ..	Arthur Pearson	sd
17	The Lord is my Shepherd ..	Thos. Brookfield	sd
18	Just as I am ..	I. H. Meredith	sd
19	O come let us sing ..	F. W. Peace	sd
20	Teach me to do Thy will ..	Arthur Berridge	sd
21	Let us not be weary in well doing ..	Fred Coope	sd
22	Thou openest Thine hand ..	E. Minshall	sd
23	Be merciful unto me ..	C. Stather	sd
24	I will magnify Thee, O God ..	Sir John Goss	sd
25	O give thanks unto the Lord ..	Sir George Elvey	sd
26	Hail to the Lord's Anointed ..	Arthur Berridge	sd
27	Jerusalem the golden ..	Louise Z. Dugdale	sd
28	The Lord is merciful ..	Arthur Berridge	sd
29	Come unto Me ..	Charles Jessop	sd
30	Sweet Saviour, bless us ..	H. A. Fricker	sd
31	Christ is risen (s) ..	E. Minshall	sd
32	Unto us a Child is born (c) ..	F. W. Peace	sd
33	How calmly the evening ..	Arthur Pearson	sd
34	Now thank we all our God ..	Joseph Holbrooke	sd
35	Evening Service in C ..	H. F. Nicholls	sd
36	The God of Harvest praise (s) ..	Charles Jessop	sd
37	Abide with me ..	Arthur Pearson	sd
38	Mortals, awake ..	F. W. Peace	sd
39	Rejoice in the Lord ..	Paul Eastman	sd
40	The Lord is my Light ..	Horatio Parker	sd
41	Glad news I bring ..	J. A. Meale	sd
42	The Lord is risen to-day (s) ..	Arthur Berridge	sd
43	Sing unto God ..	Chas. V. Stanford	sd
44	For all the saints ..	Arthur Berridge	sd
45	Thou, O God, art praised in Zion (s) ..	F. W. Peace	sd

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6-7 T  
8-9 H  
10-11 O  
12-13 G  
14-15 I  
16-17 L  
18-19 A  
20-21 T  
22-23 I  
24-25 E  
26-27 G  
28-29 C  
30-31 B  
32-33 U  
34-35 T  
36-37 B  
38-39 S  
40-41 S  
42-43 B  
44-45 S  
46-47 T  
48-49 B  
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52-53 T  
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175-176 C  
177-178 T  
179-180 I  
181-182 E  
183-184 G  
185-186 C  
187-188 T  
189-190 I  
191-192 E  
193-194 G  
195-196 C  
197-198 T  
199-200 I

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## SUNSET.

VOCAL TRIO (with Accompaniment)

Composed by ISABEL REYNOLDS.

## GEM SERIES.

6-7	Thou dear Redeemer (M) ..	Jonathan Robertshaw	ad
8-9	How excellent is Thy lovingkindness ..	A. G. Colborn	ad
10-11	O sing unto the Lord ..	A. J. Jamouneau	ad
12-13	Great and marvellous ..	Arthur Berridge	ad
14-15	If we believe that Jesus died (M) ..	Arthur Berridge	ad
15-16	Let everything that hath breath ..	Arthur Pearson	14d
17-18	Awake up my glory ..	A. J. Jamouneau	ad
19-20	I will extol Thee, O God ..	Arthur Linwood	ad
21-22	Incline Thine ear ..	Thos. Brookfield	14d
23-24	Eye hath not seen ..	Thos. Brookfield	14d
25-26	Give thanks unto the Lord (M) ..	Charles Jessop	ad
27-28	Come, let us sing (M) ..	A. Tiffany	ad
29-30	Be Thou exalted, O God ..	C. Darnton	14d
31-32	There were shepherds (C) ..	Clement Locknane	ad
33-34	Unto Thee, O God ..	Thos. Brookfield	ad
35-36	The mercies of the Lord ..	W. H. Bennett	ad
37-38	Blessed be the Lord ..	A. E. Shenton	ad
39-40	Sing, O ye heavens ..	Arthur Linwood	ad
41-42	Blessing and glory (M) ..	Charles Darnton	ad
43-44	The fear of the Lord ..	Arthur Berridge	14d
45-46	The earth is the Lord's (M) ..	F. W. Peace	ad
47-48	O give thanks (M) ..	Arthur Berridge	14d
49-50	I have loved the habitation ..	Charles Darnton	ad
51-52	Blessed is the man ..	Arthur E. Shenton	ad
53-54	I will praise Thee, O Lord ..	W. H. Bennett	ad
55-56	The Lord is God and King ..	Arthur Linwood	ad
57-58	Hark! the glad sound (C) ..	John S. Witty	ad
59-60	Beyond the glittering stary skies ..	John S. Witty	ad
61-62	Enter into His courts (M) ..	F. W. Peace	ad
63-64	Come, ye thankful people, come (M) ..	John S. Witty	ad
65-66	Glory to God (C) ..	John S. Witty	14d
67-68	What are these? ..	John S. Witty	ad
69-70	I will call upon the Lord ..	W. H. Bennett	ad
71-72	I will lift up mine eyes ..	Arthur E. Shenton	ad
73-74	We praise Thee, O Lord ..	Arthur Linwood	ad
75-76	Your Lord is risen (M) ..	John S. Witty	ad
77-78	O worship the King ..	John S. Witty	ad
79-80	Thou Prince of Peace (C) ..	C. Austin Miles	14d
81-82	Joy to the world (C) ..	Thos. Brookfield	14d
83-84	O Lord, we would worship Thee ..	James Peace	14d
85-86	This is the day ..	W. H. Bennett	ad
87-88	Awake, ye saints ..	John S. Witty	14d
89-90	O magnify the Lord ..	Arthur Linwood	ad
91-92	Make a joyful noise ..	C. Harold Lowden	ad
93-94	They that wait upon the Lord ..	John S. Witty	14d
95-96	Serve the Lord with gladness ..	W. H. Bennett	ad
97-98	The heavens are telling ..	John S. Witty	ad
99-100	Blessed be the Lord God of Israel ..	Thos. Brookfield	ad
101-102	Lift up your heads ..	A. J. Jamouneau	ad
103-104	Sing praises to God (M) ..	John S. Witty	ad
105-106	The song of Zion's Host ..	W. H. Bennett	ad
107-108	O sing ye unto the Lord ..	W. S. Holdsworth	ad
109-110	Lord, I my vows to Thee renew ..	John S. Witty	ad
111-112	Rejoice in reconciling love ..	Arthur Berridge	ad
113-114	Safe home in port ..	John S. Witty	14d
115-116	Honour and majesty ..	W. Peace	ad
117-118	Thine is the kingdom ..	W. H. Bennett	ad
119-120	God is our refuge and strength ..	W. S. Holdsworth	ad

## CHURCH SERIES.

2	Through the night of doubt and sorrow ..	Ferris Toser	ad
3	Great is the Lord ..	W. T. Crossley	ad
4*	Give thanks to our God ..	Charles Jessop	ad
5†	The King shall joy in Thy strength ..	Charles Jessop	ad
6*	The eyes of all wait on Thee, O Lord (M) ..	H. Hamilton Jefferies	ad
7	It came upon the midnight clear (C) ..	Stanley Winn	ad
8	Praise the Lord, O Jerusalem ..	Cuthbert Harris	ad
9	Whoso dwelleth under the defence of the Most High ..	W. Griffiths	ad
10	O that men would praise the Lord ..	Arthur Berridge	ad
11	Hark! hark my soul ..	H. R. Shelley	ad
12	Lord, Lord, I call upon Thee ..	F. R. Rickman	ad
13	Hail! gladd'ning Light ..	A. G. Colborn	14d
14	O how amiable ..	Arthur C. Bennett	ad
15	I will extol Thee ..	Charles Jessop	ad
16	In the shadow of Thy wings ..	Arthur Pearson	14d
17	The Lord is my Shepherd ..	Thos. Brookfield	ad
18*	Just as I am ..	L. H. Meredith	14d
19	O come let us sing ..	F. W. Peace	ad
20	Teach me to do Thy will ..	Arthur Berridge	14d
21	Let us not be weary in well doing ..	Fred Coope	14d
22	Thou openest Thine hand ..	E. Minshall	ad
23	Be merciful unto me ..	C. Stather	ad
24	I will magnify Thee, O God ..	Sir John Goss	1d
25	O give thanks unto the Lord ..	Sir George Elvey	1d
26	Hail to the Lord's Anointed ..	Arthur Berridge	ad
27	Jerusalem the golden ..	Louise Z. Dugdale	ad
28	The Lord is merciful ..	Arthur Berridge	ad
29	Come unto Me ..	Charles Jessop	1d
30	Sweet Saviour, bless us ..	H. A. Fricker	ad
31	Christ is risen (M) ..	E. Minshall	ad
32	Unto us a Child is born (C) ..	F. W. Peace	ad
33	How calmly the evening ..	Arthur Pearson	ad
34	Now thank we all our God ..	Joseph Holbrooke	ad
35	Evening Service in C ..	H. F. Nicholls	ad
36	The God of Harvest praise (M) ..	Charles Jessop	ad
37	Abide with me ..	Arthur Pearson	ad
38	Mortals, awake ..	F. W. Peace	1d
39	Rejoice in the Lord ..	Paul Eastman	ad
40	The Lord is my Light ..	Horatio Parker	3d
41	Glad news I bring ..	J. A. Meale	ad
42	The Lord is risen to-day (M) ..	Arthur Berridge	ad
43	Sing unto God ..	Chas. V. Stanford	3d
44	For all the saints ..	Arthur Berridge	14d
45	Thou, O God, art praised in Zion (M) ..	F. W. Peace	ad

\* Tonic Sol-fa may be had separately at 1d. per copy.

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LONDON: 29, PATERNOSTER ROW, E.C.



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To S. FILMER ROOK, Esq.

## Sunset.

VOCAL TRIO (With Accompaniment).

Composed by ISABEL REYNOLDS.

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LONDON: 29, PATERNOSTER ROW, E.C.

Words by BERNARD MALCOLM RAMSAY.

ORGAN. *mf*

*p* Doves on the lin-tels are coo - ing, And night-in-gales sing in the

*p* Doves on the lin-tels are coo - ing, And night - in - gales sing, And

*p* Doves are coo - ing, And night-in-gales sing in the trees,

*p* trees, And blos-soms are lan-guid-ly woo-ing The love . . of the breeze,

blos-soms are lan-guid-ly woo - ing The mur - m'rous love of the breeze,

And blos-soms are lan-guid-ly woo-ing The murmurous love of the breeze,

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# SUNSET.

*p* The mur-mur-ous love of the breeze.

*p* The mur-mur-ous love, the love of the breeze.

*p* The mur-mur-ous love, the love of the breeze.

*pp*

*pp*

*pp* Twi-light, the moth-winged, is sweep-ing Down from a-bove,

*pp* Twi-light, the moth-winged, is sweep-ing Down from a-bove, En-

*pp* Twi-light, the moth-winged, is sweep-ing Down from its co-verts a-bove, En-

*pp*

*cres.* *f*

En-fold-ing the eyes that are keep-ing The rap-tu-rous vi-gil of love, En-

-fold-ing the eyes that are keep-ing The vi-gil, The vi-gil of love, En-

-fold-ing the eyes that are keep-ing The vi-gil of love, En-

# SUNSET.

fold-ing the eyes that are keep - ing The rap - tu - rous vi - gil of love.

fold - ing the eyes that are keep-ing The vi - gil of love.

fold - ing the eyes that are keep-ing The vi - gil of love.

*a tempo.*

*ff* Love is a

*ff* Love is a won-der en-

*Allentando.* *ff* Love is a won-der en - chant - ing, That

*Maestoso.*

*poco rit. ff*

won-der en - chant - ing, That rang - es with gor - geous dis - play, Like a ro - sy au - ro - ra sup -

chant - ing, That rang - es with gorgeous display, Like a

rang-es with gorgeous dis-play, An au - ro - ra sup -



# SUNSET.

*mf*

-plant - ing The pal - lid - er glow of the day, Sup-plant-ing the  
 ro - sy au - ro - ra sup - plant - ing The pal - lid - er glow of the day, Sup-  
 -plant - ing The pal - lid - er glow of the day, The glow of day, Sup-

*dim.*

glow of the day. *p* While a wake-ful world sits in the  
*dim.*  
 -plant-ing the glow of the day. *p* While a wakeful world sits in the gloam - ing,  
*dim.*  
 -plant-ing the glow of the day. *p* While a wakeful world sits in the gloam - ing, And

*p*

*f*

gloom-ing, And watch-es and waits for its smile, For a beam of its ra - di - ance rov-ing  
 And watch-es and waits for its smile, For a beam of its ra - di - ance rov - ing Is  
 watch-es, And watch-es and waits for its smile, For a beam of its ra - di - ance Is

# SUNSET.

*f* *dim.*

Is meed for the wea-ri - est while, A beam of its ra - di - ance rov - ing Is

meed for the wea-ri - est while, A beam of its ra - di - ance Is

meed for the wea-ri - est while, A beam of its ra - di - ance rov - ing Is

*rit.*

meed for the wea - ri - est while.

*rit.*

meed for the wea - ri - est while.

*rit.*

meed for the while.

*rit. dim. rit.*

*più lento. pp*

Doves on the lin - tels are coo - ing, And

*più lento. pp*

Doves on the lin - tels are coo - ing, And night - in - gales sing in the

*più lento. pp*

Doves are coo - ing, And night - in - gales

*più len o. ppp*

# SUNSET.

night - in - gales sing in the trees, And blos-soms are lan - guid - ly  
trees, And blos-soms are lan - guid - ly woo - ing The  
sing, And blos-soms are lan - guid - ly

*morendo.*  
woo - ing The love . . . of the breeze, . . . Are woo - ing the  
love . . . The love of the breeze, Are woo - ing the  
woo - ing The love of the breeze, Are woo - ing the

*ppp*  
love, The love of the breeze.  
*ppp*  
love, The love of the breeze.  
*ppp*  
love. The love of the breeze.  
*ppp* *ppp*  
*Ped.* \*



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## *The Choir and Organist.*

TAKEN from the standpoint of a non-musician, the above title contains little to pass comment upon, but to the musician who has devoted a great deal of time and study to the subject of church music in its various branches, the relationship between singers constituting the membership of the choir and organist means much as regards the perfect rendering of music suitable to the noble and elevating services of the church. The organist should be a musician of high attainments, capable of training the choir in the great compositions written for the church by eminent composers, and should be able to hold the respect of all choir members by his courteous, tactful, and gentlemanly behaviour, always ready to assist his singers to the extent of his ability.

In return, the choir members should endeavour to help to the utmost all efforts of the organist's to make the character of the music suitable to the occasion.

The sacredness of the music itself should be an inspiration to all to do his or her best to place before the congregation music beautiful, sublime, and grand, worthy to praise our God and Maker, who inspired the composer to write it.

With the choir and organist working in perfect harmony, a vast amount of the usual so-called trouble would be avoided. One of the faults usually found by members of the congregation in regard to choir singing is their inability to hear the words clearly. In a great many cases this is due to the fact that the singers are careless about finishing the words together (sometimes, alas! the ignorance of the trainer is the cause); again, the organist may have played too loudly, and covered up some of the delicate points of enunciation. To obtain the best results different methods have been adopted by the various churches. Some committees prefer to have the position of organist and choir-master divided, others again consider it better to combine the positions, but where there is such a diversity of opinion it is wise to leave the solution of this problem to the men who understand the needs of their own congregation. One thing is certain, however—that is, that all must inevitably strive to bring out the effects desired by the one in charge. It may be beneficial to give a few hints to some of the younger organists and choir-masters in regard to the preparation of music for the Sunday services.

Choir practice should be conducted in such a manner that the greatest enthusiasm can be felt by each member of the choir. In this the organist can exert a decided influence for good, and he should use it to the utmost.

Punctuality and regularity should be insisted upon. If the hour for starting should be eight o'clock, then open the practice sharp on time, even if only a few members have gathered. The late comers will soon learn the awkwardness and annoyance that their dilatory arrival causes, and with a little talk from the

person in charge should soon mend their ways. It is absolutely essential that the organist should be thoroughly trained in his work, and must understand not only his own organ work, but should understand all the details required in chorus and solo singing, such as pronunciation, enunciation, tone balance, interpretation, etc. Some very important facts must always be remembered. Keep good music before your singers, new work often, and never allow your choir to go home without learning something new and interesting; tell them what you know about the composer of the anthem being studied, and analyse it, showing the form of the composition, and point out all the beauties of melody, harmony, and form that it may contain. Go to choir rehearsal with your work well studied in every detail; know what effects you desire, and your choir will respond. An organist who is not deeply in love with his work will never succeed, and naturally cannot expect the members of his choir to strive to do their very best, when the head is so lacking in ambition. To be successful he must use all the magnetism, enthusiasm, and energy at his command, and should demand concentrated study of the work in hand by each member of the choir; only in that way can perfect performances of the various works be given.

Summing up the whole matter, the primary and final object of the work done by both organist and choir is the help that they can give toward the saving of souls. This means that the lives of the choir members and organist must be consecrated to the work, so as to enable them to give of their best to the grandest and noblest of all artistic efforts in the realm of music. When we consider the Passion music written by Bach; the "Messiah" and other oratorios by Handel, not to speak of oratorios by Mendelssohn, Haydn, and many others, and then think of the Choral Symphony of Beethoven, the greatest of all inspired compositions, with its magnificent ending of ecstatic praise to God, let both organist and choir strive toward reaching the goal in view by combining heart and soul in the one thought of making their part of the service all that it should be.

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## *Prize Competition.*

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THE prize of 1½ guineas offered for a Christmas Carol, in the July number, has been awarded to

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## Orchestras in Churches.

THE church that has, among its many classes and organizations, a good orchestra will not be at a loss during the holiday season, nor on any special occasions during the year. Even the regular services may be enriched by this form of music. The grand pipe organ is, after all, an attempt to imitate a full orchestra—the names of the organ stops are taken from the various orchestral instruments—and the organist is, like an orchestra conductor, merely playing all the instruments at once; with the disadvantage that he must not only attend to the interpretation, but also to the mechanical part, with both hands and feet. Watch him pull out the stops for flute, violins, horns, or clarinets, and see him play the double bass with his feet.

On no occasion, and with no environment, are the strings of the viol family heard to better advantage than in church service. Indeed, if for just a moment we look back to the childhood of these instruments, we find them inseparably associated with the early church service, and it is well known that nearly all the best Italian violins were found by collectors in monastic retreats where, until discovered within the past century, they were constantly in use for more than a hundred years in the service of the church.

There is no place, then, more proper for their sublime voices to be heard; and certainly when we consider the players themselves, our young music students especially, we find for them no more useful service (free from the commercial aspect that usually, and unfortunately, surrounds art) than in blending their violins with the voices of their elders in congregational singing. It is a wholesome practice, too, from an artistic standpoint; teaching them the majesty of big tones and of "four-part" harmonies.

In the beginning no ambitious sacred compositions may be safely or judiciously undertaken. Young and inexperienced players, however, can easily follow the soprano part of all the church hymns, and if the leader will put some of the better players on the alto part, and change the other two parts to the soprano clef, giving these parts to other players, the full, four-part harmony will surprise and delight both performers and congregation.

Somewhat more advanced players will be able to read bass and tenor parts from the "bass clef." If there is a viola player, and a 'cellist, so much the better for the lower voices, and they will support adequately a number of violinists.

Appropriate little classics, of a sacred nature, will next be in order. There is a great variety of such music published, and any one who desires can easily find music suited to the ability of the players.

About this time talent will begin to differentiate itself from the mass, and then is the moment for introducing the young aspirant as a soloist. To mention for this purpose any particular *Largo*, *Andante*, *Adagio*, *Cavatina*, *Aria*, *Reverie*, *Elegie*, *Evening*

*Song*, *Andante Religioso*, sacred solo, or even national hymns, would be seemingly to limit the available repertoire for use at divine service; whereas there is almost an unlimited number of solos of this nature to be had. One of the most enjoyable combinations for church service is that of voice and violin, with organ accompaniment. There are a great many songs with violin or 'cello obbligato.

Many a young player would be helped over the rough places, the barriers that impede his musical progress would fall away and vanish, if he might have the advantage of the encouragement that comes from playing in a well-directed orchestra. The simple unison playing would be quite as likely to do this for him as the solos, for some reach the awful obstacle that obstructs their path early on the journey, while others reach greater heights. But it usually comes, sooner or later, to all of us—and we need help, the help of numbers, association, and leadership.

Will the orchestra disband after a season? The way to keep up almost any kind of church organization is to have a junior class to feed it with new material, thus perpetuating its life by balancing the losses caused by removal, marriage, lack of time, or conflicting duties of the older members. To this the church orchestra is no exception. It needs new members, trained in the junior class. In bigger things, such as a semi-annual concert, with "foreign" soloists possibly, rather an ambitious and awe-inspiring undertaking (but nevertheless a great joy to carry to successful culmination), the junior class can assume the dignified duty of leading in young people's and Christian Endeavour meetings. Following, in fact, the same line of development as its superior organization.

Then, at the periodical choral services, and on special occasions throughout the year, what more appropriate for the orchestra than to take part? The valuable service it thus can render upon all occasions should endear it to the entire congregation, calling forth, if not financial support, at least hearty interest and endorsement.

### HARVEST FESTIVALS.

At Kettering Congregational Church, on September 18th, when Maunders's "Song of Thanksgiving" was rendered, under the conductorship of Mr. H. Palmer, Mr. Ralph W. Palmer, A.R.C.O., being at the organ.

At Patricroft Congregational Church, on September 18th, the anthems sung being, "O worship the Lord" (Hollins), "Thou visitest the earth" (Calkin), "Sing, O heavens" (Sullivan), "While the earth remaineth" (Maunders), and "The day is past and over" (Marks). Mr. Trenwith Davies was at the organ.

At Halifax Place Chapel, Nottingham, when besides Harvest anthems, Sterndale Bennett's "Woman of Samaria" was given by the choir, Mr. E. M. Barber, L.R.A.M., conducting, and Mr. C. E. Blyton Dobson, F.R.C.O., being at the organ.



## *Criticism of Short Compositions.*

WE are prepared to give brief criticisms on short compositions sent in for that purpose. The conditions are these:—(1) Not more than one composition must be sent at a time. (2) No MS. can be returned unless a stamped addressed envelope is enclosed. (3) To every MS. must be attached the name and address of the sender and the coupon found in the advertisement columns of the current issue. (4) Compositions (with "Criticism" marked outside the envelope) must be sent to our office, 29, Paternoster Row, London, E.C., by the end of the month.

If desired, a more detailed criticism will be sent by post on payment of one shilling for a tune or chant, or at the rate of one shilling per page (octavo size) for an anthem.

J.S. submits a setting, in the form of a sacred part-song, of Tennyson's "Crossing the Bar." The bass lies too low for an average choir, and we do not like the numerous slurred notes at some of the cadences, in certain of which the progression of a moving part from a 7th below a holding note to an 8ve below is not pretty. The second verse should have received some modification in the musical setting in order to better express the change in the sentiment of the words. The modulations are limited, but the form and rhythm are correct; the harmonies, on the whole, being superior to the part-writing.

G MINOR sends us a bold diatonic tune in G major—a D.C.M. with a chorus—with a popular melody, not vulgar. We would suggest, however, the removal of the hidden 5ths at the commencement of the second lines of the tune and chorus, also the re-harmonization of the cadence in E minor at the end of the fifth line.

THE tune to "Let us with a gladsome mind," by J.E.H., would be better for an alteration in the barring. We do not like the harmonies on the penultimate beats of the second line, while the third line suffers from a superfluity of quavers rendered the more conspicuous by their total absence from the fourth line. There is a lack of suitable modulation, but the melody is vocal, the sequence in the second line being quite interesting.

E.H., a lady correspondent, sends us a simple and effective tune to "Christian! seek not yet repose." The sequential start in the melody of the different

lines, and the modulations and harmonies, are both pleasing and correct. We only object to the overlapping and similar motion to an unprepared discord between the treble and the alto of the chords connecting the third and fourth lines.

S.B.C. sends us a flowing tune of 10's metre. We like it, although the treble in the third line is high for congregational use; the part-writing in the second bar of the same line is not happy; and the upward skips in the bass of the fourth line, following the step of a 2nd in the same direction, do not make good counterpoint. The B $\flat$  in the tenor of the penultimate bar we would remove at any cost. These slurred chromatic semitones are one of our pet aversions.

F.J.P. contributes a Vesper with original words. We like the music. The words we dare not venture to criticise in this column. The only exception we take is to the descending leading note at the end of the second line, and the overlapping between the treble and the alto in the third line. For a Vesper the tenor at the close of the second line is rather high.

FROM W.W. we have a Fourfold Amen, at once interesting and useful. We would suggest a change of harmony between the second and third bars, and certainly prefer the crotchets to the minims in the tenor of the final Amen. As a rule, choral Amens avoid so many complete breaks in all the parts, and show more continuity than is exhibited in the present example.

## THE *Nonconformist Choir Union*

President: Mr. E. MINSHALL.

Chairman of Committee: Mr. ALEXANDER TUCKER.

Treasurer: Mr. FREDERICK MEEN.

Conductor: Mr. FRANK IDLE, A.R.A.M.

Organist: Mr. J. A. MEALE, F.R.C.O.

Secretary: Mr. BERRIDGE, 24, Wallingford Avenue,  
North Kensington, London, W.

THE Annual Meeting will be held during this month, probably at 56, Old Bailey, E.C. (Sunday School Union). The date is not yet fixed.

Each representative on the Council will receive an invitation to be present, and it is hoped that every

member interested in the welfare of the Union will make a special effort to attend.

The Committee's report for the past year will be read, a statement of the accounts made by the Treasurer, and the result of the Election of the new Executive announced by the Scrutineers.

At the close of the meeting the Committee will proceed to draw the syllabus for next year's Festival.

In November, under the auspices of the London Centre of the Free Church Musicians' Union, the North London choirs affiliated with the N.C.U. for 1910, will give a concert at Whitefield's. Mr. Frank Idle, A.R.A.M., will conduct. Eight of the choruses from the Crystal Palace Festival book will be sung, interspersed with solos. Two prominent Free Churchmen will give short addresses explaining the aims and objects of the Free Church Musicians' Union.

## Echoes from the Churches.

*Anthems or Part-Songs from our Publishers' Catalogue, to the value of three shillings and sixpence (marked price), will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The prize this month has been awarded to Mr. J. H. KAY.*

### PROVINCIAL.

**BESSES, NR. MANCHESTER.**—At the Congregational Church the Harvest Thanksgiving Services were held on Sunday, Sept. 11th, the preacher, morning and evening, being the Rev. J. A. Meeson, M.A., LL.B. It is gratifying to note how well the interest in these services is maintained. The supply of corn, fruit, vegetables, and flowers was ample, and these, under skilful hands, were effectively arranged on the Saturday evening, so that they further enhanced the beautiful interior of this church for Sunday. The services were fully choral as usual. Specially selected appropriate hymns to well-known tunes were heartily sung by the large congregations, with evident enjoyment. The choir, under the direction of Mr. Leaver, sang the following selections of music—Morning: Introit, "Lord of all power and might" (E. Minshall); Lord's Prayer (unaccompanied) (F. A. Challinor, Mus. Bac.); anthem, "Praise the Lord, O Jerusalem" (J. H. Maunder); offertory sentence, "He that soweth little" (Sir G. O. Martin). Evening: Introit, "With angels and archangels" (Charles Darnton); Lord's Prayer (unaccompanied) (J. H. Maunder); anthem, "Sing to the Lord of harvest" (Sir Jos. Barnby); general thanksgiving (Dr. John Naylor); vesper, "Humbly on our knees" (W. H. Maxfield, Mus. Bac.) The singing of the large and efficient choir still maintains its high degree of excellence, and the close attention to correct expression was commendable. The baritone solo in Maunder's anthem was well sung by Mr. Ernest Leaver.

**BIDEFORD.**—Mr. Purcell J. Mansfield, F.R.C.O., A.R.C.M., &c., son and pupil of Dr. Orlando A. Mansfield, of Torquay, and organist and choirmaster of the Wesleyan Church, Bideford, has, upon the recommendation of Dr. Peace, of St. George's Hall, Liverpool, been appointed organist and choirmaster of Park Parish (Presbyterian) Church, Glasgow, at a stipend of £105 per annum. The organ is a fine 3-manual, by Willis, the choir being paid. There were nearly 150 applicants for the vacancy, although no advertisement has been issued.

**BILLERICAY.**—Miss Amos, the organist of the Congregational Church, has been presented with a clock and ornaments by the members of the congregation on her marriage.

**BLACKPOOL.**—A new organ, costing about £1000, has been placed in Adelaide Street Wesleyan Church. The opening recital was given by Dr. Kendrick Pyne, of Manchester.

**BOURNEMOUTH.**—The choir of Richmond Hill Congregational Church have presented Miss Florence Thrift with a set of silver fish knives and forks on the occasion of her marriage.

**BRYNTEG.**—Miss Lillian Abbott, organist of Bethesda Church, has been presented with a gold watch in recognition of her eight years' services.

**BURSLEM.**—Mr. S. Gibson has given a new organ to the Memorial Church.

**CHATHAM.**—A new organ is to be placed in Mills Terrace Primitive Methodist Church, half the cost being defrayed by Mr. Carnegie.

**CLECKHEATON.**—Mr. William Bennett, the oldest member of the choir of the Central United Methodist Church, has recently died. He was a trustee of the church.

**COLNE.**—At the Primitive Methodist Church, on Sunday, Sept. 4th, the successful ingathering of the harvest was celebrated in fitting manner. The interior of the sacred edifice was charmingly decorated, and reflected much credit on the ladies of the congregation who had the arrangements in hand. The Rev. Francis Richardson occupied the pulpit at all the services. In the afternoon the choir gave a delightful rendering of selections from Mendelssohn's *St. Paul*, also several selections from the *Elijah*. The soloists were—Miss E. Blakeborough (soprano), Miss E. Booth (contralto), Mr. E. Masewell (tenor), Mr. H. Tobias (bass), who acquitted themselves excellently. Special credit must be given to Mr. Tobias for his rendering of the well-known air from *Elijah*, "Is not His word like a fire?" the attack and enunciation of this piece displaying the artistic merits of the singer. A capital programme was also rendered at the evening service, which was preceded by an organ recital, given by the clever assistant organist, whose programme will be found in another column. The above artistes took part in the service, and again delighted the large audience by their artistic solos. The choir gave excellent renderings of "Hear my Prayer" (Mendelssohn) and "Hail, gladdening Light" (Martin), under the directorship of Mr. J. P. Hey, the conductor. Special praise is due to the organist for the exquisite and skilful manner in which he supplied the accompaniments.

**MINSTERLEY (SALOP).**—We regret to record the death of Mr. John Dorricott, of Minsterley, which took place on Sunday, Sept. 11th. Mr. Dorricott had been for many years a prominent figure in the musical life of South Shropshire. For many years he conducted the Asterley United Prize Choir, and his advice on matters appertaining to the musical part of special services in places of worship was sought after far and wide. He was a warm advocate of congregational singing, and always contended that a great improvement might be made in this direction in places of worship. The last public appearance of Mr. Dorricott was at the Minsterley Primitive Methodist Circuit Sunday School demonstration in June, when he conducted the massed choirs. On this occasion he received a great ovation from the large concourse of people. Mr. Dorricott had for many years been society steward and Sunday School superintendent at Asterley Primitive Methodist Church, and his son, Mr. John Dorricott, junr., is superintendent of the Sunday School and conductor of the choir at Craven Arms Primitive Methodist Church.

**NORWICH.**—We regret to record the death of Mr. H. F. Gray, for many years organist of Prince's Street Congregational Church. He was an active worker in the musical services of the Sunday School and Band of Hope.

**RISHTON.**—A new organ is being built for the Congregational Church.

**SUDBURY, SUFFOLK.**—A new organ is being built for Trinity Congregational Church, at a cost of £380. Mr. Carnegie has promised to give half.

**ROCHDALE.**—Harvest Festival Services in connection with the Providence Congregational Church, High Street, took place on Sunday evening, Sept. 11th, the preacher being the Rev. J. W. Nairn, of Haslingden. There was a large congregation. During the evening the choir rendered the sacred musical cantata, *Ruth*, in an admirable manner. The piece, which is divided into two parts, "Sorrow" and "Joy," was interpreted with accuracy and sympathy. The principal parts were taken by the following:—Soprano, Mrs. Wm. S. Butterworth (*Ruth*); contraltos, Miss Amy Hartley (*Naomi*), and Miss Gertrude Hill (*Orpah*); bass, Mr. J. F. Howarth (*Boaz*). Miss Amy Chadwick presided at the organ, and Mr. Ralph Sanders conducted the choir.

#### COLONIAL.

**JOHANNESBURG.**—An excellent concert was given on Aug. 25th in aid of the Troyville Baptist Church Organ Fund. The first part of the evening was taken up with a spirited rendering of the sacred cantata, *The City of God* (Jessop). The solos and choruses were splendidly sung, the soloists being:—Soprano, Miss H. Green; contralto, Miss Louie Garvie; tenor, Mr. Percy Eastman; bass, Mr. R. W. Kelly. All acquitted themselves admirably. Miss Green, having taken the soprano solos at short notice, deserves credit for her rendering of them. Mr. E. R. Edwards conducted in fine style. Mr. G. L. Woolliams presided at the piano, and Mr. H. Rollinson at the organ. After a short interval, the concert was proceeded with, the artistes being Mr. P. Eastman and Mr. R. W. Kelly, who were heard to great advantage in a duet, and later on in songs that were much appreciated. Mrs. Leverton Vincent was recalled for her song, and Miss Garvie's fine contralto voice deserves special mention. Miss A. R. Simmons gave a recitation, and had to respond to a recall.

#### THE

### Free Church Musicians' Union.

*President:* Dr. F. N. ABERNETHY.

*Treasurer:* Mr. J. E. LEAH, F.R.C.O.

*Sec.:* Mr. H. F. NICHOLLS, A.R.C.O., Newport, Mon.

#### LONDON DISTRICT CENTRE.

A VERY interesting programme has been arranged for the coming season, particulars of which are as follows:

September 27th, Re-union—Music and Refreshments, in King's Weigh House Lecture Hall, Thomas Street, Oxford Street.

October 25th, "Divers Opinions on Matters Vocal," by J. E. Leah, Esq., F.R.C.O., L.R.A.M., in Toplady Hall, Whitefield's Tabernacle, Tottenham Court Road.

November 5th, Annual Dinner of the Union (tickets 5/-), the President will preside, in Holborn Restaurant.

November —, Choral Festival—North West Branch of the N.C.U., in Whitefield's Tabernacle, Tottenham Court Road. Exact date not yet fixed.

November 29th—Annual General Meeting—"Organists and Organizing," by Thomas Facer, Esq., of Birmingham (Conductor Birmingham Choral Society), in Paddington Chapel Lecture Hall, Marylebone Rd.

January 9th, 1911, "Descriptive Music," by Dr. T. Keighley (President-Elect), at a place to be arranged—probably North London.

January 31st, Concert by Members and Friends, in Lecture Hall, Marylebone Presbyterian Church, Upper George Street, Edgware Road.

February 28th, "Papa Haydn," by Arthur Berridge, Esq., in Westbourne Grove Baptist Church.

March 27th (Monday), "The Service of Praise" (A word from the Organ Stool to the Pulpit and Pew), by Leonard Snow, Esq. (Chairman East Surrey Congregation Union), in West Croydon Congregational Church.

Mr. John Spink, of 24, Alwyne Road, Canonbury, N., is the local Secretary, and will be pleased to hear from any London organists and choirmasters wishing to become members, or desiring further information.

#### NEWCASTLE DISTRICT CENTRE.

By invitation of Mr. Geo. Dodds, Mus. Bae. (chairman Newcastle and District centre) and Mrs. Dodds, a social meeting to inaugurate the forthcoming winter session of this organization took place on Saturday evening, September 17th, in the Y.M.C.A., Blackett Street, Newcastle. There was a considerable attendance. Mr. Dodds presided, and extended a hearty welcome to all present. The General Secretary, Mr. H. F. Nicholls, A.R.C.O., addressed the meeting. At the outset he congratulated the Newcastle branch upon its numerical strength, and said the success of such an organisation largely depended upon its officers, and he was convinced they had the right men in that centre. The speaker mentioned sundry schemes which they had in operation and contemplation. There was the question of libraries. They hoped to introduce a development in the shape of a central library, to be at the disposal of all members, containing musical works of the best class. This would not interfere with the present sectional libraries. Another part of the work which they hoped to extend was the register of vacant appointments. They also aimed at an improved status for organists and choirmasters. They had a vast amount of first-rate musical talent in their midst, and something should be done to let the public know more of the fact that so many good men were about. Among the new suggestions were, the establishment of a holiday exchange, whereby organists might be able to exchange appointments and houses during holidays, and a system for following up choir members who might have left a town, by advising the choirmaster of the church to which they would probably go in the town to which they removed of their arrival. The speaker also referred to the excellent results from their anthem exchange. Messrs. Geo. and H. Yeaman Dodds contributed instrumental music, and Mr. Ernest J. Potts and Mrs. Geo. Dodds songs, and light refreshments were provided.

Mr. John Heywood, the District Secretary, in his remarks asked the members to try and bring their total up to 100 during this year, that they might claim the full advantages of the Union.

He also invited them to get the programmes, which were printed on large cards, hung up in the vestibules of their churches, to make them known among those who attended.

It was a noticeable feature that Mr. T. Henderson,



Mus. Bac., who is a Church of England organist at Darlington, was present on this occasion, and that Mr. E. J. Potts, who so ably rendered two bass solos, is a member of the Newcastle Cathedral choir.

Mrs. Dodds also well rendered a song composed by Mr. Geo. Dodds, which was much appreciated.

The various Centre Committees are making preparations for the season, and arrangements are being made to hold meetings in Bristol, Portsmouth, Swindon, Norwich, Exeter, &c. At the Bristol meeting in October, Dr. Abernethy will preside, and addresses given by Dr. Mansfield, Mr. H. F. Nicholls, and others. The choir of Trinity Wesleyan Church will render a programme of music.

Particulars of the next Anthem Competition will be sent out shortly, and also the notice of the Annual Dinner, in London, on November 5th.

## Recital Programmes.

ABERYSTWITH.—In the English Congregational Church, by Mr. G. Stephen Evans, A.R.C.O.:—

Grand Offertoire ... ..	Batiste
Canzona ... ..	Wheeldon
Toccata in D minor ... ..	Wood
Humoreske, Op. 10, No. 2 ... ..	Tschaikowsky
Festive March ... ..	Smart

Con Grandezza ... ..	C. Vincent
Romance in D flat ... ..	Lemare
Grand Fantasia, "The Storm" ... ..	Neukomm
Cantilene ... ..	Salome
Grand Chœur ... ..	Salome
Berceuse in D ... ..	Lemare
Postlude ... ..	Fletcher

AMMANFORD.—In Christian Church, by Mr. D. Caradog Roberts:—

Overture to <i>William Tell</i> ... ..	Rossini
Fantaisie de Concert sur O Sanctissima ... ..	Lux
Grand Fantasia in E minor, "The Storm" ... ..	Lemmens
Fantasia on the Hymn Tune, "Diniweidrwdd" ... ..	Roberts
The Russian Patrol ... ..	Rubinstein
Elevation in A flat and Fugue in D ... ..	Guilmant

BLACKPOOL.—In the United Methodist Church, by Mr. E. Bennett North:—

Toccata and Fugue in D minor ... ..	Bach
Fantaisie ... ..	Guiraud
Allegro and Andante from First Sonata ... ..	Mendelssohn
Adoremus ... ..	Ravina
Romance in D flat ... ..	Lemare
Marche Pontificale ... ..	Lemmens

CHELSTON, TORQUAY.—In the Wesleyan Church, by Mr. E. W. Goss, A.R.C.M., F.R.C.O.:—

Grand March Triomphale ... ..	Grisson
Spring Song ... ..	Hollins
Prelude and Fugue in A minor ... ..	Bach
Pastorale (with Storm) ... ..	Clauseman
Variations on Harvest Hymn ... ..	Ernest W. Goss
Toccata from 5th Symphony ... ..	Widor

COLNE.—In the Primitive Methodist Church, by Mr. W. N. Petty:—

Overture in C minor ... ..	Hollins
Vesper Hymn ... ..	Melville
The Answer ... ..	Wolstenholme
Fugue, D major ... ..	Bach
Chorus of Angels ... ..	Clark
Offertoire in C minor ... ..	Batiste

HAVERFORDWEST.—In Spring Gardens Baptist Church, by Mr. Trentwith Davies:—

Allegro Maestoso (Sonata No. 1) ... ..	Peace
Melody in D ... ..	Wetton
Allegro Pomposo ... ..	C. Vincent
Barcarolle ... ..	Roeckel
Air with Variations and Finale ... ..	Lyon
Andante in F (Seventh Symphony) ... ..	Haydn
Hallelujah Chorus ... ..	Handel

NOTTINGHAM.—In Halifax Place Chapel, by Mr. C. E. Blyton Dobson, F.R.C.O.:—

Toccata in C ... ..	Bach
Chant sans Paroles ... ..	Tschaikowsky
Grand Chœur in B flat ... ..	Haigh
Reverie, Op. 62, No. 4 ... ..	MacDowell
Romance, Op. 51, No. 3 ... ..	MacDowell

TORQUAY.—In Belgrave Church, by Dr. Orlando A. Mansfield:—

March in D, for a Church Festival ... ..	W. T. Best
Fantasia Pastorale in G ... ..	Lefebure Wily
Grand Chœur Symphonique in C, Op. 25 ... ..	Purcell J. Mansfield, F.R.C.O., A.R.C.M.
Andante in F, Op. 35 ... ..	L. van Beethoven
Andante in C ... ..	S. B. Whitney
Grand Offertoire in C minor ... ..	Ed. Batiste

## New Music.

MACMILLAN & CO., LONDON.

*Grove's Dictionary of Music and Musicians*. Vol. V. Edited by J. A. Fuller Maitland, M.A., F.S.A. 21s.—This volume, which takes us from T to Z, completes the revised work, and Mr. Fuller Maitland may be congratulated not only on the conclusion of an undertaking which involved a vast amount of time and trouble, but also on the success of his labours. There were many errors in the first edition, the large majority of which have been corrected in this new edition. That mistakes will creep into a work of such dimensions is almost inevitable; the wonder is that there are not more.

In this last volume we have interesting new articles on "Tchaikowsky," "Tuning of Bells," and "English Folk Song," &c., &c. Of course the Russian composer was unknown when Grove first brought out his dictionary; the other two subjects have come to the front in recent years. We also have a short paragraph on Tetrastini, which will probably have to be considerably extended when the next edition is issued.

In giving the biographical details of the composers, in many cases the dates of the events referred to are given at the head of each page—a very helpful guide.

This might with advantage have been adopted in all the biographical notices which extend to several pages.

It was undoubtedly a difficult and delicate matter for the editor to decide which of the present-day musicians should be included in the work. There is not much fault to be found with the result, but every reader will probably be surprised to find some really prominent men left out.

The five volumes, which are excellently printed and well bound, ought to find a place on the library shelves of everyone who has an interest in music. The various subjects are dealt with by experts, so the work contains a mass of information from the pens of those most able to deal with the topics on which they write.

NOVELLO & Co., WARDOUR STREET, W.

*The Harvest Covenant.* A Sacred Cantata. By A. L. Cowley. 2s.—This cantata is written for S.A.T. & B. solo voices, chorus, and orchestra. Choir-masters needing a moderately easy and straightforward work will do well to look at Mr. Cowley's latest production.

*Grand Cortège.* For the Organ. By Edwin H. Lemare.—This bold and striking composition will soon be a favourite with both organists and audience.

*Tenor Voice Exercises.* By E. Davidson Palmer. 1s.—Mr. Davidson Palmer is an authority on the tenor voice, and these Exercises, with the six preliminary pages of instruction, will be found very useful.

*Hochzeitszug* (Wedding Procession). By A. Rubinstein. Arranged for the Organ by John E. West. 1s. 6d. net.—Excellent arrangement, and will be a useful addition to the organist's repertoire of Wedding music.

*Birthday March.* By R. Schumann. Arranged for two violins and pianoforte (viola and violoncello parts *ad lib.*)—This is No. 23 of School Band Music Series, and is admirably adapted for the purpose.

WESTON & Co., GRANGE ROAD, BIRKENHEAD.

*A Greek Cradle Song.* By C. Whitaker Wilson. 1s. 6d.—An interesting and graceful song, with English and Greek words.

## Staccato Notes.

Sousa and his band are expected in London early next year.

Mr. Alfred E. Izard, one of the professors of the R.A.M., left £4,757.

There were 52 entries in the Soprano competition at the Welsh Eisteddfod.

A new opera, "La Foscarina," by Leonecavallo, is to be produced at Genoa in the spring.

Mr. Allan Macbeth, at one time conductor of the Glasgow Choral Union, died on August 24th.

Mr. W. Whitney, an oratorio singer at one time well known in England, has died in America, aged 75.

It is a noteworthy fact that although there was a considerable loss on the Bournemouth Centenary Fêtes, the concerts paid well.

Mr. Harry Walter Hopkins, otherwise known as Paul Rodney, the composer of "Calvary" and other songs, died worth £5,809.

Harry Lauder is going for a tour round the world wherever English is spoken, in 1913. His contracts prevent him going earlier.

Mr. James M. Glover, of Drury Lane and Bexhill, was married to Miss Kathleen Collins, at Westminster Cathedral, on August 26th.

Receipts for chair hire on the cliffs and in the band-stand at Southend this year amounted to £4,855. It does not look as if "times" are bad—at any rate at Southend.

The first prize in the chief choral competition at the National Eisteddfod was won by the North Staffordshire Choir, Rhymney coming second. In the smaller choral competition Cefnmaur carried off the first prize.

The Gloucester Festival, in spite of a falling off in the sale of the higher priced seats, will probably result in a profit of about £1300. The works that drew the largest attendances were "Elijah," "Hymn of Praise," and "Messiah."

## Correspondence.

### REGISTER OF VACANT ORGAN APPOINTMENTS.

To the Editor of the MUSICAL JOURNAL.

DEAR SIR,—There has been some correspondence in your columns lately suggesting that the N.C.U. should have a register for vacant organ appointments in the churches, with also the names and addresses of any desiring the position of organist and choir-master, etc.

May I point out that the Free Church Musicians' Union have a register for this purpose, which is always at the disposal of its members. We have already conducted correspondence of this kind, and at the present time I have particulars of a provincial appointment which will shortly become vacant, when an organist and choir-master will be required, and also a teaching connection might be purchased if desired.

Any of our members can obtain further information of this if they will write to me on the subject. Our Union is established to provide every advantage possible for its members.

Yours very faithfully,  
H. F. NICHOLLS,  
General Secretary,  
Newport, Mon.

### To Correspondents.

C.W.W.—We cannot undertake to review every composition sent to us, so your songs may have been passed by the Reviewer.

H.W.V.—The paragraph did not refer to the gentleman you name (who is always most courteous), so it is not necessary to defend him. If we inserted letters denying the imputation on behalf of non-guilty parties we could not possibly find space for them.

C.F.J.—Thanks, but hardly suitable.

The following are thanked for their communications: J.S. (Crewe), S.S. (Barnsley), T.P. (Manchester), F.F.C. (Scarborough), W.W. (Hampstead), C.J.R. (Salford), T.T. (Gloucester), R.D. (Hereford).

## POPULAR ANTHEMS for Church Use.

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